THE NEW YORK DRAMATIC MIRROR

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ELLEN BURG.

THE ACTORS' FUND ELECTION.

The annual election of the Actors' Fund will take place on June 6. The event is unusually important, as it will signalize a change in the method of selecting officers.

The Fund has grown from struggling dependence upon voluntary contributions and uncertain benefit performances to comparative independence of all such methods of support. The Fair last year gave it a magnificent permanent capital, and the Fund stands to-day a great charitable corporation.

With a view to maintaining it on the new lines of its ability, the Legislature has so amended its constitution that the Fund may be amended safely and conservatively. No great corporation is subject to the momentary caprice of its stockholders. Every such institution is governed by a board that elects its officers. Hereafter the trustees of the Actors' Fund will elect the officers of that body. In no other way can the stability of the Fund be insured.

The board of trustees of the Fund numbers twenty-one. Under the provisions of the act amending the charter of the Fund, this number of trustees was elected at the last annual election. Of these trustees, seven were elected for three years, seven for two years, and seven for one year. At the coming election seven trustees will be chosen to fill the places of the last-named class, whose term expires.

Under the old constitution of the Fund, the President, vice-presidents, secretary, and treasurer of the association were chosen by a popular vote of its members. Under the new constitution, the twenty-one trustees, as soon after the election of the seven new trustees as they deem fit, are to meet and elect the successors to the officers named. It is reasonable to suppose that these trustees of the Fund, whose duties bring them into acquaintance with the affairs and needs of the organization, are better fitted to choose the officers than the members as a body are.

There is no abolition of popular government in the new method, for at each recurring annual election the members at large are to elect seven trustees, and in the selection of these men their will may be enforced. On the other hand, the division of the board of trustees into three classes as to terms of office—making each set of seven changeable as their terms expire—offers a safeguard against the political devices of persons in the Fund who may have only their own purposes to serve.

DUSE DEPARTS.

Broadway at the Fifth Avenue Theatre was thronged on Tuesday afternoon with brilliantly-dressed women, many of whom could hardly forbear weeping for disappointment. It had been expected that Eleonora Duse would on that day appear at a farewell performance, and the house had been entirely sold for the event. Placards announced to the assembled crowds the illness of the great Italian and the consequent abandonment of the performance. Still the throng hung about the theatre, hoping against hope, and many in it refused to take back money for their tickets, preferring to keep the little pasteboards as souvenirs. Down at the Hotel Logerot Duse was said to be not only seriously indisposed but really unhappy because she had been forbidden to make this public farewell. Her physician had warned her that the attempt to play might permanently affect her voice, as she was suffering from an affection of the vocal chords. Her managers made public this note sent by her to one of them:

"Believe me, dear sir, that I regret from my heart that I cannot give the performance to-day. I would have liked, for my part, to have greeted the public to which I have become attached. E. DUSE."

Signora Duse sailed on Wednesday on the *Teutonic*. She is booked to appear at the Lyric Theatre, London, for eight weeks. This will close her season. She is expected to return to this country next year.

TWO INTERESTING LAWSUITS.

In an action brought by Annie Haines, who was a member of The Two Sisters company, against Denman Thompson, of which play the latter was the author, a jury before Judge Newburger in the City Court has rendered a verdict in favor of the plaintiff for $822. Miss Haines, who was represented by David Gerber, claimed that she was engaged for the theatrical season, if the play was a success, but if not and the company disbanded, then her engagement was also to terminate. It was shown that the company played for forty weeks, and she was discharged after having played seventeen weeks. Denman Thompson, who was represented by ex-Judge Brown and I. L. Egbert, claimed that he had the right to terminate the contract upon giving two weeks' notice, which he had given, and called as witnesses theatrical managers to show what was meant in the profession by a success of the play and that their play was unsuccessful. This case followed immediately the trial of the suit brought by Charles W. Swain against Denman Thompson, in which the same counsel were engaged and in which the jury rendered a verdict against Mr. Thompson for $522.

MISS MARBURY'S NEW OFFICES.

Elisabeth Marbury has removed to the Empire Theatre building. A remarkable increase in her business has made new headquarters necessary. Her new offices are perhaps the most artistic and luxurious in the city devoted to any such use. A corps of artisans have been busy for a fortnight carrying out Miss Marbury's decorative ideas. The result is admirable. The reception room is hung in pale green—the color of hope, and thus of fortunate omen to aspiring dramatists—and is occupied by two cordial and efficient assistants. Miss Marbury's private office is an artistic gem. The walls are of a delicate shade of yellow, and each piece of furniture is unique in workmanship and design. A reposeful air is given to the room by rich antique draperies found by Miss Marbury in Europe. The half dozen expert stenographers and typewriters whose work is made necessary by Miss Marbury's large correspondence and the copying of manuscripts, contracts, etc., have a large and light room most conveniently fitted for their use. The suite is a model one.

THE MAPLESON OPERA COMPANY.

Two weeks ago Fred. C. Whitney of Michigan, Ohio and Canadian Circuit, signed a contract with Colonel Henry Mapleson whereby his wife, Laura Schirmer-Mapleson will head a complete opera organization for a term of years. Last week Mr. Whitney made a brief visit to this city to complete the arangements and to announce his plans. The company will be finely equipped. The intention is to establish it as a permanent organization. Laura Schirmer-Mapleson is one of the most accomplished, beautiful and celebrated prima donnas. She will be supported by a strong list of principals, a large chorus and an efficient orchestra. The company, which will number all told about fifty persons, will be under Mr. Whitney's personal supervision. The repertoire will not be large, consisting of Fadette, La Petite Marie and two European successes, the rights to which in this country have been secured. The company will be equipped with special scenery and costumes for their operas, each having a separate and distinct production. Handsome printing is being prepared. The route has been completed, except for a few weeks, and it includes dates in the large cities. The season will begin about Sept. 1.

WAS HE AN ACTOR?

An unknown man was found dead at the Ashland House, Philadelphia, last week. He had registered there a few days before, and as all marks and personal property that would have led to establishing his identity had been destroyed, the theory of suicide is advanced. Superintendent Byrnes, of this city, received a communication from Coroner Ashbridge, of Philadelphia, on Wednesday, asking for assistance in identifying the dead man. The coroner wrote that as far as he could ascertain, the body was that of J. D. Hawley, that he came from New York, and that he was a member of the theatrical profession. He is described as about thirty-eight years old, five feet eight inches tall, weighing 170 pounds, with light complexion, light brown hair, gray eyes, and partially bald.

THE ACTORS' ORDER'S NEW ROOMS.

Edwin Forrest Lodge, Actor's Order of Friendship, is now most conveniently located in new rooms, 16 West Twenty-seventh Street, the first meeting in this place having been held on Sunday. The apartments are on the main floor, and in addition to a large and pleasant lodge room there is a cosy room in rear to be used for social and lounging purposes. On Thursday, May 18, the first of a proposed series of annual banquets will be given at the Arena, 30 West Thirty-first Street, in honor of Past President Louis Aldrich. Retiring presidents will hereafter be honored in the same way. Several persons prominent in the profession will be the guests of the Lodge on this occasion, the details of which are being looked after by Secretary Lester Gurney.

A STAMP DEVICE RECOMMENDED.

The trustees of the Actors' Fund, at a meeting on Thursday, heard the report of the committee appointed to devise a scheme by which the ten-cent tax on passes to the theatres might be made general throughout the country. The proposition made is that the Fund issue ten-cent stamps to managers that may desire them. When a manager wishes to tax the receiver of a pass, he may affix one of these stamps to the ticket, and demand ten cents. At stated periods settlements may be made by managers with the treasurer of the Fund for the stamps that have been used. The proposition was referred to the annual meeting of the Fund.

ABROAD AND AT HOME.

"Abroad and at Home," a book of practical hints to tourists, by Morris Phillips, the accomplished editor of the New York *Home Journal*, and a persistent and happy traveler, comes to THE MIRROR in enlarged form and with freshened contents. The edition for 1893 has been revised and greatly improved, and contains much new and valuable matter that is interesting to the casual reader as well as helpful to the tourist. A sprightly preface by A. Oakey Hall is not the least of the interesting additions to the volume, while a specially prepared chapter on Chicago makes it of timely use to the pilgrims that now look to that city as the Mecca of amusement.

BLUE GRASS.

George Farren, for several seasons known as the business manager for Milton Nobles, will next season put forth a new play for public favor. The drama is called Blue Grass, was written by Miron Leffingwell, and is a romantic story of life in Kentucky. It was produced at the Girard Avenue Theatre, Philadelphia, recently, and won immediate success there. The Philadelphia *Times* said of it: "It possesses all the elements of popularity." Special scenery and the best of printing as well as an excellent company will aid the play under Mr. Farren's management.

Ffolliott Paget will conclude a successful engagement with Rosina Vokes on May 27, and will remain in New York a few weeks beyond that time to mature her plans for next season. Miss Paget has several comedies under consideration, but has not yet decided upon one for her use.

GOSSIP OF THE TOWN.

Lansing Rowan has been complimented by an offer of the part of Mrs. Horton in Dr. Bill for next season.

Crazy Patch, with "new patches," will be sent on the road next season by Harry Phillips.

Burglars entered George W. Sammis' house at Sound Beach, Conn., last week, and stole property to the value of $500.

Edward Grace has left the Nora Machree company. He is in New York.

Grace Golden has signed for another season with J. M. Hill.

W. S. Cleveland has engaged the Diamantine troupe of French dancers for his company next season.

Dr. Bill's thirty-seven weeks' season will close on Saturday night. Manager Sammis reports a prosperous season for this merry comedy.

The Old Homestead played at the Grand Opera House, Hazleton, Pa., on April 27, to $909.50.

Alexander Leonard and Flora L. Keller, of A Thunderbolt company, were married in Alba, Ia., on April 24, by the Rev. D. C. Smith.

Herrmann will exhibit to the press at the Grand Opera House to-day (Tuesday) a new illusive experiment called "The Escape from Sing Sing."

Olive Evans has signed with M. B. Leavitt, for his production of Columbus in Chicago.

Samuel Freedman, for some time press agent of the Park Theatre, Brooklyn, has accepted a similar position with the Grand Opera House.

J. J. Spies has secured the consent of the New York Lodge of Elks to the gratuitous use of their room by the Professional Women's League as a meeting room.

It is said that H. R. McDowell, of the Theatre of Arts and Letters, has acquired an interest in the business department of the *Sun* Guide.

Parties of naval officers from the foreign vessels in the harbor visited the Casino, the Broadway, and the Empire theatres last Wednesday night.

S. Goodfriend, who managed Charles Frohman's press work department successfully for three years, has retired from Mr. Frohman's employ for the Summer. He is now associated with Nelson Wheatcroft's new Empire Theatre Dramatic School.

Josephine Plows-Day, Miss Dana, J. W. Shannon and E. J. Morgan are among the engagements for James O'Neill's Boston season.

A fashionable and well-pleased audience greeted Fanny Rice at the Leland Opera House in Albany on Friday night. It was the annual benefit of Manager H. P. Coulter. Governor Flower occupied a box, and other well-known officers were present. The receipts were said to be more than $1,200. At the close of the performance a banquet was set for the company. Before she left Albany Miss Rice was presented with a magnificent forelock jewel set with diamonds. She will sail for Europe on May 20.

Elise R. Guerrier, of Boston, who had been on the stage about two years, and was recently a member of The Black Crook company, was married last week to William H. Reynolds, a builder and contractor of Brooklyn, and has retired from the stage. Mr. and Mrs. Reynolds are sojourning at the Clarendon Hotel, Brooklyn, and will soon make a cruise in Mr. Reynolds' yacht.

A six-year-old son of Jerome Rosenberg, manager of Hammerstein's Harlem Opera House, was run over by a grocer's wagon on Friday. The child's right leg was broken just below the knee.

Mrs. Fannie Barnum Kellerd has been granted a divorce from John Kellerd, of The Crust of Society company. They were married when both were members of The Professor company, in 1885. A six-year-old son will remain in the mother's custody.

Lydia Yeamans-Titus and her husband, F. J. Titus, left for Pittsburg on Thursday to join the Murray-David Opera company, which will play that city one week and thence go to Buffalo for a season of ten weeks at the Bijou Theatre. Mrs. Titus and her husband will appear between the acts as a special feature. At the close of the Buffalo engagement they will return to New York to rehearse their comedy-drama, Ups and Downs, in which Mrs. Yeamans-Titus will star.

The World Against Her company closed season at Heuck's in Cincinnati last Saturday. Agnes Wallace-Villa has gone to her Summer home at Ridgewood, N. J.

The Warde-James season closed on Saturday night at Trenton. The alliance of these stars will be continued, a five years' contract having been signed. The Lion's Mouth will be presented elaborately at the Star Theatre on Sept. 11 with new scenery and costumes. Heary VIII. will be added to the repertoire next season.

The Merchant of Venice was produced at Staub's Theatre, Knoxville, Tenn., on April 26 by amateurs of that city, for the benefit of the King's Daughters. The local press is lavish in praise of the effort. John B. Thoms apparently played Shylock with unusual ability for an amateur.

The new Opera House at Anderson, Ind., will be managed by T. H. Arnold, who has had considerable experience in theatrical business and is also the editor and proprietor of the Anderson *Daily Record*.

The management of 1492 is making great preparations for the opening of that burlesque at Palmer's Theatre next Monday night. New scenery, new costumes, and new persons in the cast will mark the event.

Ellen Vockey, who was compelled to leave the stage temporarily by the illness of a brother whom she accompanied to Hot Springs, Ark., has been giving successful parlor entertainments in the hotels at that resort.

H. R. Jacobs is at the Auditorium Hotel, Chicago, looking after Corinne's engagement at his Alhambra, which opened with Arcadia on Sunday night.

According to report the Chicago World's Fair theatrical season has opened badly. Little business was done last week.

Leontine Stanfield is devoting considerable time to song-writing.

Lulu Klein will make a trip to Germany this Summer.

May Brookyn will spend the Summer in England.

Pauline Hall closes her season at Hartford, Conn., next week.

James O'Neill's company has been rehearsing for the Boston engagement at the Casino. Previously to opening at the Bowdoin Square on Monday next Mr. O'Neill will play four nights in New England on large guarantees.

The monthly "Social" of the Professional Woman's League was enjoyed by the members and their guests at 29 West 30th Street yesterday.

James Aldrich Libbey has made a pronounced hit with his latest song, "After the Ball." The audiences that see A Trip to Chinatown encore it three and four times every night. Mr. Aldrich renders the ballad as it is written, the score embracing a remarkable range from the extreme of the lower to the height of the upper register.

Ray Hanson was a recent graduate from the Boston High School. He studied for the stage and made such excellent progress that Ramsay Morris while in Boston recently engaged him for the part of Jarvis in Joseph. Mr. Hanson made his debut satisfactorily with Mr. Morris' company last week in Philadelphia.

R. E. Johnston, who recently directed Ovide Musin's tour, has become the manager of Henri Marteau, the violinist.

Will M. Barry announces that he will take A Mountain Pink on the road next season, with Hazel Harrison in the leading part. Miss Harrison is said to be a clever soubrette.

Frank L. Verance has been re-engaged by E. J. Hassan as business manager for the coming season. Mr. Verance is a member of the Tammany Hall organization and a Knight of Pythias, and he is also identified with several other societies.

The body of Herbert Marsden, who committed suicide in the Hotel Jerome, Philadelphia, was taken to New Orleans for interment.

Judge Van Wyck has opened a judgment entered in favor of Wolf and Dazian and against the New York Concert company, for $5,000 for costumes delivered at the Casino. The plaintiffs asserted that Albert Aronson informed them that the defendant company was insolvent. The Aronsons denied this and said that they let the case go by default because they did not know their time had expired.

Henry Simon denies the statement that Cora Tanner is to appear in A Modern Heroine.

John Stetson is making elaborate preparations for the revival of Led Astray at the Boston Globe next week. Carrie Turner, Robert Hilliard, and Rose Eytinge will play the principal parts.

The theatres and concert halls of this city all received their new licenses from Mayor Gilroy last week.

Mrs. Emma Frank, formerly known as Emma Stone, who has been ill for the past two years, will be tendered a benefit by her professional friends at the Amphion Theatre, Brooklyn, on Monday evening, June 12.

On Friday afternoon a one-act play by Burr McIntosh, called The Colonel's Ward, will be played at the Schiller Theatre, Chicago. Marie Burress will act the principal part.

The business men of Ypsilanti, Mich., are discussing the question of a new theatre in that city. It will be remembered that a cyclone recently destroyed the theatre there. Manager P. W. Shute writes to THE MIRROR hopefully of the prospect of a new house. He says all attractions that had dates with the former house must consider them off.

The Huntsville, Ala., *Argus* prints an article highly complimenting Manager Fred. M. Kraus of the theatre in that place upon the success of his season. Manager Kraus promises even better things for next season.

The naval officers of the war ships have visited several of the theatres in large numbers.

There was a rumor last week to the effect that Herrmann's Theatre will be devoted to French specialty performances.

Joseph J. Dowling and William L. Gleason have formed a partnership to produce Captain Herne, U. S. A., next season, both Mrs. Dowling and Mr. Gleason to be in the leading roles. Mina Crolius will take the leading female part. John C. Fox, long identified with Mr. Dowling, will have charge of the business.

J. Edwin Hall writes to THE MIRROR contradicting statements about an alleged conversion of the receipts at the Mount Vernon Opera House several weeks ago on the occasion of a lecture by Colonel Robert G. Ingersoll. Mr. Hall says: "I was never connected with the variety profession. I was never known by the name of James Hart. Mr. Henricks and I had not settled up since I played Gloriana, on Sept. 1, 1892. I took $12 on account. I would not have done that, but I was $67 short in the box-office the night Colonel Ingersoll lectured—Friday, Feb. 24. My treasurer's account was correct. The fact of the matter is, I was running the house on a percentage. I have placed the matter in the hands of my lawyer."

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 409 Broadway, New York, F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent, St. Louis, Mo.

AT THE THEATRES.

Columbus Theatre.—April Fool.

Farce comedy in three acts. Produced May 8.

Theodore Krantz ..... Gus Williams
Rodger ..... James Shea
Romeo Mercutious ..... Frank Girard
Col. Salza Worda ..... Frank Girard
Sammy Kriggs ..... Lew B Jackson
Anna Condor ..... Kittie Mitchell
Minnie Appolis ..... Raynore Briscol
Sarah Kews ..... Gertrude Reynolds
Etoile du Nord ..... Gertrude Reynolds
Madame La Favre ..... Myra Brooks
Inez Kimmess ..... Flora Redding
Maggie Zeen ..... Mae E. Wood
Saggie Moore ..... Fanny Franzell

"Who shall I say wants to see her?"

"You can say a gentleman. She won't know the difference."

This is a fair specimen of the witticisms with which April Fool, a farce-comedy in three acts, which had its first metropolitan production last night at the Columbus Theatre, abounds.

The performance for the most part is wholly unintelligible, but there are some oases of enjoyment, principally due to Mr. Williams' efforts. He has several new and clever topical songs, which pleased the ears of the audience, and which were lavishly applauded. The best of these was one in the first act with the refrain "Am I Right or Am I Wrong?" which the audience encored repeatedly.

Frank Girard in his dual role gave a very amusing performance.

Kittie Mitchell wore a great deal of red, especially on her face, and sang pathetic songs in a high metallic voice.

The remainder of the cast was not offensive, chiefly because of the insignificance of their parts.

It is a pity that Mr. Williams has not made his new venture under more favorable auspices.

Union Square.—Claudian.

Wilson Barrett's revival of Claudian was greeted by a large audience at the Union Square last evening. The character of the unhappy Claudian is probably Mr. Barrett's best impersonation, and last evening he again exhibited the strength and dramatic force by which he has made the Pagan seem to many a reality.

Maud Jeffries, by her grace and exquisite beauty, added to her pathetic impersonation of Almira and won a distinct success.

Annie Deere sang sweetly as Eddessa, and Horace Hodges was a humorous Rufos. Franklyn McLeay gave an excellent sketch of the tetrarch.

Charles Lander was a handsome and an earnest Theorus, and Gwendoline Floyd a graceful Serena. Austin Melford, as Clement, delivered the curse with fine effect.

The handsome scenery, excellent stage management, and well drilled supernumeraries all bespeak that care and attention to detail for which Mr. Barrett is noted.

The enthusiastic audience demanded the principals after each act.

Daly's.—A Triple Bill.

Rosina Vokes presented to the audience at Daly's last night a cluster of comediettas seen often here before. Sunset, Wig and Gown, and A Pantomime Rehearsal are all written by Englishmen—Messrs. Jerome, Sidney, and Clay—and bear unmistakable earmarks of the kind of one-act play put upon the London stage within the last decade. Calculated solely to touch the springs of pathos and humor, they succeed admirably in their purpose.

In Sunset, Ffolliott Paget acts with much delicacy and variety of expression, and Ferdinand Gottschalk and Blanche Burton appear to advantage. Miss Vokes' sprightly and comic Polly Meadowleigh in Wig and Gown is well known.

The novelty of the evening was the debut of Mons. Marius as Baron De Rataplan in A Pantomime Rehearsal. His performance was put at once into comparison with that of his predecessors, Weedon Grossmith and Felix Morris; and while Mr. Grossmith's interpretation of this consummate idiot has always seemed perfect and inimitable, it must be confessed that Mons. Marius' Baron is extremely facetious, original, and artistic.

Tony Pastor's.—Variety.

The special feature of the performance at Tony Pastor's last evening was the first appearance of Lilly Burnand, who is a favorite at the Alhambra and other music halls of London, and is widely known as the "Beauty Queen." Miss Burnand is certainly quite prepossessing in appearance, and is as vivacious as she is good looking. Moreover, she has an excellent voice that she used to advantage in her various character songs, which seemed to greatly please the audience. In each of these songs she donned a different costume, all of which were picturesque and in good taste. Miss Burnand caught the fancy of the house, especially in her third selection, a sort of fandango, in which, at her invitation, the audience kept time with their hands and feet during the chorus.

Florrie West vied with Miss Burnand in entertaining the audience with lively selections from the repertoire of London concert halls.

Frank E. McNish did his perennial specialty, "Silence and Fun," which is always worth seeing, and personated a negro dude with comic effect.

Symonds, Hughes and Rastus, formerly of Carncross' Minstrels, did a capital plantation scene. Rastus was a perfect marvel of acrobatic contortions and terpsichorean accomplishments. The O'Brien Brothers also proved themselves expert acrobats.

Frank Moran gave a burlesque oration that had the merit of some new jokes, and the disadvantage of others that were not so recent. The Marvelles, who are billed as the "supreme monarchs of grotesque eccentriques," were amusing, to say the least.

The Clipper Quartette proved decidedly popular in their specialty entitled "Simply Ginger." James F. Hoey afforded a good deal of entertainment in his unique and original specialties, and Fred. H. Leslie wound up the performance with the remarkable feats of his educated dogs.

Grand Opera House.—Herrmann.

New York's famous and favorite wizard, Herrmann, after winning new victories of wonderment throughout the country, appeared at the Grand Opera House last night for a week of mystery and skill. He was welcomed warmly by a large audience. The later features of Herrmann's show are the Chinese immigration mystery, Yo-Ko-Yo; a marvelous Spirit Séance; an allegorical tableau called The Slave Girl's Dream, and a weird adaptation of "Ta-ra-ra-boom-de-ay." Matters of special delight to women and children are promised for the matinees. Madame Herrmann was both graceful and beautiful in her astonishing poses in air. The representation of the Montana silver statue of Justice was particularly good.

People's.—The Lost Paradise.

A fair audience applauded The Lost Paradise at the People's last night. The East side is favored with the cast seen in the play at the Grand Opera House a few weeks ago. The factory scene, as usual, created a sensation last night. The company includes Forrest Robinson, Charles Stokes, Frank Dayton, Meriam Bruce, James Richards, Louis Hendricks, Lawrence Eddinger, George Neville, Esther Lyon, Frances Lander, Virginia Marlowe, Fanny Cohen and Laura Linden.

Koster and Bial's.—Operetta and Vaudeville.

The programme at Koster and Bial's was varied, last night, by new songs and dances by Juanita Bardoux, who has distinctly pleased at this resort; and by a new and comic version of Stephens and Solomon's nautical operetta, Billee Taylor, in the condensation and adaptation of which the unmistakable pen of Frederic Solomon is seen. Paquerette gives new glimpses of her grotesquely droll ability; the acrobatic Braatz Brothers are closing their engagement; Dorothy Denning revives her serpentine dance; Marguerite Fish, comedienne, makes her first appearance; and Mons. and Mme. Derouville-Nancey can be seen this week only. The Rehearsal is continued. Next Monday a new and original vaudeville by J. R. Plancke, entitled Paul's Dilemma, will be presented, and the Brothers Borani, known as "the disappearing demons," will reappear.

Imperial Music Hall.—Vaudeville.

Spanish colors were displayed generously and picturesquely at the Imperial Music Hall last night, where the new dancer from Spain, Gonzalbo, made her debut at that resort. Gonzalbo is a striking woman and a remarkable dancer, and if public fancy should make as much of her as it has of her most distinguished predecessor in this city, no one who saw her last night would wonder at it. She was enthusiastically greeted, there being many of her compatriots in the audience. Lottie Gilson and others fill out an excellent bill at this resort.

Jacobs'.—Shamus O'Brien.

Shamus O'Brien, with Charles Erin Verner as its prominent figure, was liberally applauded at Jacobs' Theatre last night and will no doubt be well patronized during the week.

Harlem Opera House.—The Sportsman.

Charles Frohman's comedians were seen at the Harlem Opera House last night in The Sportsman. The house was well filled, and the audience most generous with applause. The company, made up as it is of well known players, gave a most enjoyable performance. The comedy was preceded by the curtain-raiser, Sweet Will. Next week, Minnie Seligman.

At Other Houses.

The Girl I Left Behind Me will be performed for the one hundred-and-fiftieth time on May 25, when souvenirs will be given. Over 100,000 persons have visited the Empire Theatre during the run of this play.

The Poet and the Puppets has but two more weeks at the Garden.

If business continues at the Star, Powers' stay in A Mad Bargain will be prolonged. Maggie Cline with a new song and Miss Forrest with a new dance are features of the farce.

Adonis is still the Casino attraction.

Twilight, Mercedes and Two Old Boys will be seen at Palmer's this week, which closes the season.

Salvini in The Three Guardsmen is popular at the Manhattan.

Robson's revival of She Stoops to Conquer is deservedly attracting attention at the Fifth Avenue.

Panjandrum promises to win popularity at the Broadway.

The season at Harrigan's will close on Saturday night. Next week the company will enter upon a short Spring tour.

The Guardsman still fills the pretty Lyceum.

THE BROOKLYN THEATRES.

Amphion.—The Masked Ball.

The Masked Ball, Clyde Fitch's clever adaptation from the French of Bisson, opened at the Amphion Monday night. The audience was very large and manifested its approval in a very marked manner. John Drew appeared at his best and was ably supported. The cast included Harry Harwood, Harvey Russell, C. Leslie Allen, Frank Lamb, Virginia Buchanan, Annie Adams, Lillian Florence, and Maude Adams. Next week, Robin Hood.

Columbia.—The Marriage Spectre.

Mrs. Potter and Kyrle Bellew appeared for the first time in several seasons before a Western District audience last night at the Columbia. The play was The Marriage Spectre, and was well received. During the latter half of the week, Zola's Therese will be given. The season closes at the Columbia this week.

Park.—The Rivals.

Mrs. John Drew, supported by a fine company, appeared in The Rivals last night to a large audience. Mr. and Mrs. Sidney Drew, Eben Plympton, and McKee Rankin are with the company. Ramsay Morris' Comedy company in Joseph next week.

Academy of Music.—Girofle-Girofla.

Lillian Russell was the object of an ovation at the Academy last night, when she offered Girofle-Girofla, a packed house welcoming the star despite advanced prices. The staging, costumes, ballet and chorus are all excellent.

Grand Opera House.—The Rainmakers.

Mirth prevailed at the Grand Opera House last night, where Donnelly and Girard presented their latest success, The Rainmakers. The support includes many old favorites, Ross and Fenton, Bernard Dyllyn, Nelly Rosebud, Clara St. Maur and others. A Modern Mephisto next week.

Bedford.—Monroe and Mack's Imperials.

Monroe and Mack's Imperials, assisted by Lottie Gilson, an entertaining singer, gave an interesting programme before a large house last night. Plantation melodies, songs, and comedian specialties were the order.

EDWIN BOOTH IMPROVING.

During the past week, Edwin Booth has steadily improved, and his physicians believe that he will soon be in as good health as has been usual with him of late years.

THE MIRROR last week chronicled Mr. Booth's turn for the better, and is greatly pleased to note the good news of his growing strength.

FOR A SUMMER RUN.

The Isle of Champagne is announced for a Summer run at the Fifth Avenue Theatre. A contract was signed yesterday by Manager George Lederer and Business Manager Ed. Miner, whereby the former takes charge of the house. An exceptionally large guarantee was asked, and the company will be augmented.

WOMAN'S PROFESSIONAL LEAGUE.

The Woman's Professional League held their semi-weekly meeting yesterday afternoon. The secretary, Ella B. Starr, said to a MIRROR man: "The programme was the best we have had for two weeks. The programme included piano solos by Ida Leston and Miss Fielding; recitations by Addie Pinover, and Carrie Fay Cobb, while Jennie Hall rendered an exquisite soprano solo entitled, "Heed Not What He Says." Among the ladies present were Mesdames and Misses A. M. Palmer, Rachel McAuley, Louisa Eldridge, S. S. John, Queenie Vassar, Cassie Fawcett, John Glendinning, E. L. Fernandez, James L. Fairman, Margaret Manton Merrill, Sydney Rosenfeld, Weevie Vivian, Verpona Jarbeau, Fanny Rice, G. A. Homan, Dora Godtnwaite, L. A. Gurney, May Brookyn, Lelia Wolstan, Mabel Eaton, May Wilbur, Rose Levy, Katherine Stagg, K. M. Dickinson, Susie Allen, Harriet Colgate, Nannie Moore, Carl Haswin, Annie Mortimer, Walter Fletcher, May F. Eberle, Josie Knight, Clara Raintord, Olive Berkeley, Nora Lamson, Grace E. Sheldon, Kenyon Bishop, Percy Winter, Charles A. Byrne, Richard Marston, Ida Jeffreys Goodfriend, René Perselle, Clara Baker Rust, Emma Barry, Fanny Denham Rouse, Mabel Stephenson, and the usual others. The table was prettily decorated with flowers.

THE SHAKESPEARE SOCIETY.

The New York Shakespeare Society has received a very considerable accession of membership during the present season. At the last meeting of the board of trustees Charles M. Prynne, dramatic editor of the *World*, James A. Waldron, of THE MIRROR, and Albert Ellery Berg were made members. The Society has tendered its honorary membership to Henry Irving, Wilson Barrett, and Algernon Swinburne. The Society, whose scholarly and active president is Appleton Morgan, looks forward to a career of increased usefulness in the coming season. It has completed its valuable publication of "The Bankside Shakespeare," and it contemplates adding several important volumes to Shakespearean literature in the near future.

MIRROR CALLERS.

Among those that called at the MIRROR office during the past week were: James Mortimer, James Aldrich Libbey, Frank Doe, Ellen Burg, Harold Johnston, Vera McClelland, James O'Neill, John J. Ferrell, Nancy Atherton, Edward Grace, George W. Farren, Colonel Milliken, Tennye Poole, Helen Wheatcroft, Howard Gould, E. E. McFadden, Phyllis Ackland, Charles Leonard Fletcher, Maud Odell, Cecile Eissing, Olive Martin, Ed. J. Hassan, Dan Mason, Grace Atwell, Coyt Kyle, Irene Leslie, T. C. Howard, E. B. Adams, Charles Klein, Kate Pursell, Lillian Elma, Fred. Lennox, Charles Marriott, W. H. Chisholm, the Rogers Sisters, Agnes Burroughs, C. J. Barridge, Grace Kimball, and Fanny Lyons.

Bessie Bonehill is having all her scenery painted on the other side for her next season's tour of Playmates in America.

FUNERAL OF LYLLIAN POOLE.

The urn containing the ashes of Lyllian Poole, whose body was cremated at Pittsburg will be taken to St. George's Church, East Sixteenth Street and Stuyvesant Square, and funeral services will be held there on Thursday afternoon at half-past two o'clock. This will be the first time such services have been held over cremated remains.

Miss Poole was the elder of the Poole sisters—Tennye Poole is at present a member of the Black Crook company. She had been on the stage only two years, but during that time she acted and sang several parts with unvarying success. Much was expected of her not only by her friends but by that portion of the public that had witnessed her stage work. She had a soprano voice of excellent quality and considerable range, and her vocal expression was remarkable.

Telegrams of condolence have been sent by Mr. and Mrs. Thomas Q. Seabrooke, Mr. and Mrs. George W. Lederer, Ellen Burg, Harry Davenport, Alice Shepard, and many others.

THE MAN ABOUT TOWN.

One of next season's ventures will be a production on a large scale of Will R. Wilson's eccentric farce-comedy, The Man About Town. The play will go out under the personal management of W. H. Chisholm, who says that nothing will be left undone to place the attraction in the front rank of theatrical ventures. He will gather an excellent company to support Dorothy Daffron, who will be featured. Miss Daffron comes from an excellent family in the South, and is expected to make a hit in the principal role. New printing will be used and special scenery will be carried.

CUES.

The Crystal Maze is doing a big business. Will Webster is in charge of the attraction.

E. J. Buckley benefited at the Fifth Avenue Theatre on Sunday night in the sum of $3,000. A simultaneous performance for his benefit was also given in San Francisco. Among the entertainers on the occasion at the Fifth Avenue were Wilson Barrett, M. Marius, Maurice Barrymore, May Irwin, Mrs. and Miss Yeamans, Frank Daniels, De Wolf Hopper, Della Fox, Samuel Reed, Louise Montague, Maggie Cline and Henry E. Dixey.

The Opera House at Upper Sandusky, O., has passed to the management of V. H. Gibson and S. A. Cuneo, the latter of whom is associate editor of the Upper Sandusky *Republican*. An effort will be made to build up the amusement patronage of the place by presenting good attractions.

Viola Fortesque, daughter of George K. Fortesque, of Evangeline fame, recently returned from Australia. She made her first appearance since her return at the Plural Club's reunion at Winthrop, Mass., the other evening, and sang to hearty applause.

Mrs. Nellie Hamilton Cox, formerly an actress, disappeared mysteriously from her home, 302 Dean Street, Brooklyn, last Tuesday. Her husband was ill at the time, and she intended to call at the Actors' Fund office in this city. She did not appear there, and has not since been seen.

Treasurer James F. McCue, of the Standard Theatre, was benefited at that house on Sunday night. Among the performers were Master Walter Leon, W. J. McLaughlin, the Tipaldi Brothers, and Dore, Hill and Van Raar, banjo players.

James G. Miller, manager of the Grand Opera House, Columbus, O., is in the city. He will be here for several weeks.

The first meeting of the Class of Literature, Drama and Art was held last Wednesday. A feature of the meeting was the reading of a new play by Martha Morton called Elizabeth. It was generously received and kindly commented upon. Hereafter meetings will be held once a week.

Ups and Downs, the play in which Lydia Yeaman-Titus is to star next season, is an adaptation of an old German poem written by Walter von der Vogelweide in the thirteenth century, entitled "Frauenlob," which in English means "Praise of Women." This is a competitive poem that was received with great favor by the courts of Germany, and was one of the instruments of freeing woman from bondage and placing her on an equal footing with man, showing her true worth, place and position.

Two actresses who recently played an engagement in Syracuse were annoyed at their hotel by some fresh college students. One day the actresses went out shopping and on returning to the hotel they entered the elevator, but found the elevator boy absent. At this juncture two of the students entered the elevator and volunteered to operate it. On reaching the desired floor the ladies handed the men a quarter each for their trouble. This ended the annoyance.

THE USHER.

They have a rude but effective style of administering rebuke in the Chicago newspapers.

Marie Tempest did not appear at a recent Wednesday matinee, her understudy filling the leading part in The Fencing Master. The management had previously announced Miss Tempest's positive appearance at this performance. The breach of faith with the public drew forth the following comment from the Chicago *Times:*

"The fact is Tempest has apparently got hold of the idea that she has the world by the slack portion of its trousers. When she feels like not singing she will not sing. * * * There is no use wasting words on this subject. The conviction is slowly but surely forcing itself on a patient and long-suffering people that Miss Marie Tempest should either sing or get off the stage."

While these strictures might seem to be merited, the fact remains that the thing is only a tempest in a teacup. Prima donnas—even little comic opera prima donnas—enjoy certain inalienable rights and privileges, one of the chief of which is freedom to play fast and loose with their obligations to the public. The sage saying about "the bird that can sing but won't sing" does not apply to stage songsters.

It would seem that the lessons taught by the dramatist have very little weight in correcting the follies or the faults of society. I doubt whether they are even heeded in the least degree.

Bronson Howard strove in Aristocracy to exhibit and satirize the evils attending marriages of American girls with representatives of the scorbutic and bankrupt British Aristocracy. The tale was graphically told, and the moral was rubbed in with a pumice stone.

And yet the same season the play is produced the daughter of one of our parvenu families marries an English earl and takes to him a marriage settlement of three-quarters of a million.

The truth is that a vast majority of our people, in spite of their boasted love of democracy, are toadies at heart. Every feeble sprig of foreign nobility that has come hitherward in connection with the opening of the World's Fair has doubtless been amazed at the frantic haste with which the American citizen has rushed to grovel before him.

James Mortimer was telling me of a curious coincidence in relation to Two Old Boys, now running at Palmer's as a part of the triple bill. The first performance occurred precisely forty years to a day after Mr. Mortimer's first premiere, A Tale of a Tub, produced at Burton's Chambers Street Theatre.

In the intervening years Mr. Mortimer has had more than thirty of his pieces performed in England and this country, but Two Old Boys was the second only that he had seen acted on the New York boards.

There is a possibility that Mr. Mortimer will take up his abode permanently in this country and devote all his time to writing plays for the American market. He will make a trip to England meantime, in any event. He expects to sail on the 17th inst.

A cynical actor says of his profession: Those that succeed get paresis; those that fail paralysis. It is but tair to say that he is out of an engagement just at present.

The *Morning Advertiser* calls the self-respecting newspapers that presume to protest against a club of journalists appealing to the general public for aid to raise funds to pay for a building that they intend to occupy for social purposes "The habitual slanderers of the New York Press Club."

Slander is a convenient epithet to use in this connection. It would be much more to the purpose if the *Advertiser* produced a satisfactory answer to the questions—Why have the most influential newspapers in this and other cities, and why have the most respectable newspaper men expressed emphatic disapproval of such schemes?

When he has a weak case it is the practice of the shyster lawyer to abuse the attorney on the other side. But this device does not settle the Press Club mendicancy question even though it commends itself to the editor of the *Advertiser*, whose St. Louis apprenticeship has left its traces in spite of several years of contact with metropolitan men and methods.

I am informed, by the way, that the members' list of the Press Club does not include the name of a single dramatic critic of this city.

This fact relieves our fraternity of critics from responsibility for the many requests and demands that have been made upon the dramatic profession to assist this club in collecting funds by means of public benefits.

As the *Sun* recently said, the Bricklayers' or the Hod Carriers' unions would be equally as justified in asking the dramatic profession to help fill its treasury as is a social organization of newspaper men.

Thus far the predictions of bad business in Chicago during the World's Fair have been verified, although the closing of the exhibition grounds on Sundays is certain to assure the theatres one big night a week.

Managers that have built vast hopes on World's Fair dates might have expected what the past week has revealed, if they had studied the records of theatricals in cities where great expositions have been held heretofore.

But Chicago is not the gloomiest city in the world for managers, just now.

For theatrical depression London probably holds the palm at the present time. In that city at present four of the principal theatres are closed, and those that remain open are doing nothing at all. Even the music halls are having a period of unprecedentedly wretched receipts. And this is the time of year when the London season is supposed to be at its height.

Mr. Irving, the Kendals and other English stars who are to make tours in this country next season, are looking forward to their departure from inhospitable Britain with lively anticipations of relief.

Last year, during the controversy that arose in Salt Lake City between Richard Mansfield and the dramatic man of the *Tribune* of that place, Mr. Mansfield announced most positively that he would never appear in the Mormon City again.

Evidently Mr. Mansfield has repented of that hasty threat, for I observe that he is booked for an engagement in Salt Lake City this month.

Possibly Mr. Mansfield will build a Chinese wall around himself during the coming visit. It would be an excellent plan, since it would relieve him from the trouble of again repudiating an intemperate interview.

Crane, Robson, Mansfield, Salvini, Warde and James, and other stars have adopted the repertoire plan, which is the only safe one.

For the combination manager the play, of course, is the thing, and the longer a piece is performed profitably the better. But with a star it is suicidal to become identified for any great length of time with a single part.

It requires courage for an actor to curtail the run of a money-making play, but it shows wisdom, in many instances.

Jefferson suffered for years because he had associated himself in the public mind with Rip. Frank Mayo has lost more money than he ever made because of Davy Crockett. And so it goes down a quite numerous list of able and prominent actors.

These lessons have not been without their effect, and that is why the great majority of stars now accustom the public to see them in a variety of roles.

It is a bad business symptom when playgoers are not attracted so much by the star's name as by the star's performance of a particular part.

The Paderewski craze, which lasted until the final moment when the *Paris* moved out from her pier last Saturday morning, was a curious demonstration of the hysteria of the American girl.

The exhibition of silly emotion and shameless sentimentality given at his departure was a fitting climax to the feminine madness inspired by the cinnamon-haired pianist throughout his whole season.

Paderewski is a really good fellow, and there is no doubt whatever that he experienced more disgust than gratification from the gushing adulations that absurd young women showered upon him in this city and elsewhere. It paid him, of course, in the matter of receipts, but it was hard to endure.

No doubt Paderewski's great abilities as a pianist had something to do with this idolatry, but his remarkable head of hair and his personality had more to do with it.

Other musicians—artists of equal merit—have come and gone without exciting impressionable young women to an extent that made them oblivious to the requirements of ordinary propriety.

When the women that kissed Paderewski's hands, pleaded for autographs and wept salt tears on the *Paris* Saturday have reached maturity they will probably repent the foolish spectacle they made of themselves.

THE MIRROR has received recently a number of anonymous communications signed "A Friend," from Chicago.

This unknown friend suggests certain changes in the pabulum furnished to our readers.

He says that he would like to see "a little more fire, snap and sauce" in our columns, for he feels confident that it is "what the people want."

He encloses a number of clippings to illustrate what he means by fire, snap and sauce. "If you will only strike out on a new line and spend money for fruit like the enclosed, you'll run up your circulation $10,000 in three months, and finally up to forty or fifty thousand every issue." This advice our friendly correspondent offers "as a disinterested newspaper man, or as one who has made his pile and retired, but who, when he sees an opening for big money, is anxious to see some one step in and take it."

It is interesting to observe the "fruit" that our unknown Chicago friend has picked for our benefit.

In the lot there is a woman's interview with Mrs. Potter, describing that actress in a state of undress.

There is another interview with one William Williams, a wife murderer, who attributes his troubles and his crime to the stage.

There is a long-winded description of Ruth Ward's four-legged dance, with anatomical illustrations.

There is an account of the arrest of an actor and actress who were discovered at Newark *in flagrante delicto* by an enraged relative of the woman.

There is a defence of French dramatic immorality by an actress.

There is an editorial attack upon pugilist-actors in general and pugilist-actor Corbett in particular.

There is a description of a ballet rehearsal, with atrocious cuts presenting beefy legs galore.

The foregoing catalogues the principal items of "A Friend's" collection of print.

A cursory glance through it is sufficient to demonstrate that it is rotten fruit.

Our anonymous correspondent's intentions are doubtless well meant. But it is evident that he utterly misconceives the purpose and the utility of a dramatic journal—especially of a dramatic journal like THE MIRROR which respects the profession it represents and which does not proceed upon the supposition or the principle that that profession is a dirty bird which is not averse to befouling its own nest through the medium of its recognized organ.

THE MIRROR aims to represent the American stage in a wholesome, comprehensive and dignified manner. It chooses to be useful and entertaining rather than flippant and "spicy." It has won its substantial success with the knowledge that the profession requires an exponent and not a detractor.

There may be "big money" awaiting the publications that debase the stage and disgust clean-minded persons with their multi-colored pictures of that form of theatrical life in which legs predominate, according to the artist of the flash weekly, and that make the scandals of the footlights their principal staple of reading matter. THE MIRROR wants none of it.

There is "big money," too, in running gambling houses, brothels and other disreputable institutions; but reputable men prefer other sources of income.

MISS WAINWRIGHT'S RETIREMENT.

The rumor that Marie Wainwright would retire from the stage after this season was so astonishing that many discredited it when it appeared in print last week. THE MIRROR, however, is informed by Miss Wainwright herself that the report is true. Her final appearance will be in Milwaukee on June 24. She states that she will not return to the footlights again. What her reason may be for taking this step is mere conjecture, for the actress herself has not made it public. Miss Wainwright's decision will be a matter of regret to her many admirers. Few actresses of this time have been more conspicuous for the grace, refinement and intellectuality of their performance. She had chosen to retire at a time when she was in the height of her attractiveness. Her name will be associated with the unparalleled run of five hundred consecutive performances of Twelfth Night. The production of this and of Amy Robsart have seldom been surpassed in completeness, beauty and correctness. Julian Magnus, who has had the exclusive control of Miss Wainwright's business for four years and who has conducted it with admirable purpose and brilliant results, will be in a position to make arrangements for next season.

There is no time like the present to state that you are at liberty for next season, and there is no medium like THE MIRROR in which to make that announcement.

PROFESSIONAL DOINGS.

The Cora Van Tassell company has disbanded.

Aima Aiken has been re-engaged for The Vendetta.

Robert A. Mansfield has resigned from the Robin Hood Opera company.

Etta Lyons, late of Little's World, has originated a new dance which she terms the Electric Pigeon.

Henrietta Berleur, formerly Mrs. Ed. Rue, was married last week to Manager Harry Davis, of the Eden Musee at Harrisburg.

Gene Callahan, the popular treasurer of Harrigan's Theatre, who refuses to take a benefit, will spend the Summer months at Saratoga watching the horses.

O'Dowd's Neighbors open season in Cleveland next Monday. New people are being engaged.

Madeline Lucette will produce her drama, Valentine, at New Rochelle on May 22. Alfred Bradley will be business manager.

THE MIRROR is the directory of the very best persons in the profession. They know what advertising does.

J. W. Jones is organizing a vaudeville company to play the small towns on Long Island.

Paderewski, unable to play for the Actors' Fund as agreed, sent to the Fund a cheque for $1,000 before leaving for Europe. He sailed on Saturday on the *Paris*. Palmer's Theatre, where Paderewski was to have appeared on Friday, had been sold out at double prices, and had the performance taken place, the Fund would have benefited in the sum of $5,000.

Adelaide Randall has severed her connection with the McFee of Dublin company, and is singing in light opera at Cumberland, Md.

Nestor Lennon has been retained for another season with the Black Crook company.

Marks and Norman are engaging a Summer Opera company for the new Broadway Theatre at Denver, and the Grand Opera House, Philadelphia.

Kate Jordan has been engaged as prima donna of the opera company to open at the Queen's Theatre in Montreal the latter part of the month.

The Columbus Opera company left Saturday for Ohio's state capital where a Summer season will be played. The principals include Fanny D. Hall, W. F. McCollin, Flit Raymond, Fred. Palmer and Lawrence Chase.

The American Extravaganza company broke the record in St. Louis last week when it played a return engagement to over $10,000.

Colonel Milliken will play an opera company at Jersey City this Summer.

Jacob Jaeger has leased the Standard Theatre, Milwaukee.

Captain Pabst, according to the Milwaukee *News*, proposes to erect on property owned by him on Reed Street in that city a combined theatre and hotel modeled after the Davidson.

Old advertisers in THE MIRROR fully appreciate the value of its columns. New advertisers are invariably surprised at results.

Frank Dietz casually exhibited to a MIRROR man the other day an old play published in this city by F. Widdows about forty years ago. It was entitled The Coup d'Etat, and was written by Edward P. Fry, said then to have been an editorial writer on the New York *Tribune*. The play was first produced at Burton's New Theatre, on March 10, 1858, and required thirty-seven speaking characters. It was a drama of Paris of 1851-7. In the original cast were Charles Fisher, Daniel Setchell, E. L. Davenport, Mark Smith, Tom Hamblin, "Mr. Stuart" (E. A. Sothern) and Mrs. E. L. Davenport.

Harry Cushman, business manager of Ross' Hoboken Theatre, has been engaged by Commodore J. C. Kastendiek to look after the latter's interests this Summer.

Captain Holland, of the English war ship *Australia*, entertained several members of Wilson Barrett's company at dinner on Thursday. Mr. Barrett was not present, owing to indisposition from a cold.

A professional card in THE MIRROR even for a month—many wise actors and actresses carry a card in our columns regularly—will place the advertiser "in the swim"—and it may greatly better the advertiser's circumstances.

Manager Charles Frohman has made arrangements with Nelson Wheatcroft for the organization of an institution for the training of theatrical students, to be known as the Empire Theatre College. The school will not be open to raw recruits, but will take those who have had preliminary training and possess natural aptitude and necessary education. The Empire Theatre will be the seat of study and instruction.

May Robson, whose patent-leg dance has been imitated on all sides, will retire from this peculiar notoriety at the close of the run of The Poet and the Puppets, and confine her efforts to her former lines.

So many that have subscribed to the benefit to William H. Pope at the Bijou Theatre are still on the road, that Mr. Pope asks through THE MIRROR that such as may not be in the city at the time of the event shall send the amounts of their subscriptions to Manager Rosenquest at that theatre. Herbert Kelcey has subscribed $35; E. J. Henley has subscribed $25 and volunteered to appear at the benefit, and Julia Arthur has also signified her willingness to appear.

Amy Leslie writes to deny the report that she has connected herself with the Gilbert Opera company. She says: "I am prima donna of the Calhoun Opera company and the recipient of kindly considerations—so there is no necessity of my seeking pastures new." Miss Leslie is a favorite throughout the West.

1893 COME AND SEE US. AND "PLAY THE WINNER." 1894

O'NEILL'S GRAND OPERA HOUSE,

CHARLESTON, S. C.

Seating Capacity, 1,580. On Ground Floor.

NEW YORK AGENTS:
American Theatrical Exchange, Charles Frohman.

L. ARTHUR O'NEILL, Manager, Charleston, S. C.

IN OTHER CITIES.

Correspondents of this paper are regarded neither in rank nor in receipt press-agents from Hoyt and Thomas, the firm of variety theatre managers, or from any person or persons representing them in any capacity whatsoever.

PROVIDENCE.

Mlle. Rhea opened a three nights' engagement at the Providence Opera House 1 and presented Josephine, Empress of the French to large and well-pleased audiences. The piece was excellently staged and costumed, and the supporting co., headed by W. S. Hart, good. Camille was given at the Wednesday matinee, and Mlle. Rhea's interpretation of the character was charming. The Brown University Students in their new opera, Eight Times Eight, will occupy the house the rest of the week, and the advance sale of seats is enormous. This will undoubtedly be the largest society event of the season. Pauline Hall Opera co. in Puritania and Erminie 8-10; Jane 11-13.

Ullie Akerstrom opened for a week at Keith's 1, and presented her new play, Miss Rora, for the first time in this city to good houses. The piece is lively, contains many startling situations, and the scenery is very realistic. Miss Akerstrom is very clever in her part, and her dancing won the applause of all. Daniel Sully 8-13 in Daddy Nolan, Corner Grocery, and Auld Lang Syne.

Katharine Rober and Lothrop stock co. in Fanchon did the largest week's business of the season at Lothrop's Museum 24-29. The attraction 1-6 was The Octoroon, given by the stock co., with Stella Chase Ainsworth (late leading lady of The Vendetta co.), as Zoe, which role she carefully and creditably impersonated. Ellenore Carroll, a new-comer, formerly of the Redmund-Barry co., made her first appearance here under the management of Mr. Lothrop, and acted the role of Dora Sunnyside satisfactorily. The remaining support was good, and included James K. Keane, William Cattell, Susie Howard, and John Phillips. The Two Orphans 8-13.

The May Russell Burlesque co., as bright as ever, played a return engagement at the Westminster 1-6, and gave an excellent entertainment to large and demonstrative audiences. A number of changes have been made in the bill since they were here early in the season, all of which are for the better. Sam Jack's Creoles 8-13.

The Rhode Island Wheelmen benefited at Talma Theatre April 28, on which occasion The Cricket on the Hearth was successfully given by the pupils of Nellie Devenish, a popular and accomplished instructress of this city. Miss Devenish gave a faithful impersonation of Bertha the blind girl, and her efforts were received with merited applause. F. Dale Westland as John Perrybingle, Arthur Barker as Caleb Plummer, and Maurice Devine as Mr. Tackleton, performed their parts in a careful and painstaking manner. John Maguire as the Stranger, Ida Randall as Dot, Bertha Bongartz as Mrs. Fielding, Myra Kilkenny as May Fielding, and Grace Fiske as Tilly Slowboy, proved competent in the roles assigned them. The piece was well staged, and the entertainment a pecuniary and enjoyable affair.

William Pinster, formerly stage manager for Maggie Mitchell, is now acting in the same capacity at Lothrop's Providence Museum.

The sad news of the death of William Arnold, manager of the Front Street Theatre, Worcester, in your city, was received here Saturday afternoon. Mr. Arnold was at one time connected with the Westminster Theatre, in this city, and was very well known here.

Sam Harrison arrived here 1 in the interest of Charles Frohman's No. 1 Jane co., which appears at the Providence Opera House 11-13.

In the Pawtucket *Times* of April 29 I noticed the following: "Nat Goodwin made his first appearance on the stage at the Providence Opera House, in 1873, in a melodrama, called The Bottle, and had stage fright so bad that he bolted the first chance he got, and took the next train for Boston. He got a position in a store, and it was two years before he tried acting again." He's all right now, though.

C. A. Moffitt, formerly of the Westminster Theatre, has accepted a position as freight clerk on the steamer *Massachusetts* of the Providence line.

The Players' Club, a local amateur organization, headed by Miss Nellie Devenish, will present Arrah-na-Pogue at the Providence Opera House 30, 31.

During the engagement of the Wilbur Opera co. at Keith's 22-29, a prominent minister of this city, heard that a young lady who formerly attended his church was a member of the co. He obtained permission from Manager Byram, and went on the stage to see her. On his return he was asked how he liked things behind the footlights. He said he was very much surprised that things were carried on in an orderly and businesslike manner, and that it was altogether different from what he had anticipated.

Little Charlotte Hunt, Lothrop's baby star, gave a reception to the women and children at the Grand Opera House, Pawtucket, at the close of the matinee of Uncle Tom's Cabin 29. She gave to each one present a fine half-tone engraving of herself. The house was packed.

Manager Robert Morrow has secured another five years' lease of the Providence Opera House after this season. Mr. Morrow has been very successful in the management of this theatre, and has made the house a paying investment—a feat that no other manager has been able to accomplish, with the exception, perhaps, of David O Black.

James K. Keane, for the past four years a valued member of Lothrop's theatrical forces, will close his engagement at Pawtucket 15. He goes to the Harris Theatre, Pittsburg, Pa., as stage manager. Harry Tester, late of Berghman's Vendetta co., will succeed him as leading man with the Stella Ainsworth stock co.

Evelyn Knapp (Mrs. William Cattell), has received quite a little fortune, the bequest of a deceased relative.

Professor B. F. Rose, of "Japanese Village" fame, has returned from an extended tour of the Middle States.

John W. H. Byrne is rehearsing the Swell Affair co. in this city. Manager C. H. Prouty and Proprietor C. W. Cameron of the co. were in town 30.

Laura Dean, the Topsy of the Uncle Tom's Cabin co., was the recipient of a novel present during her engagement at the Grand Opera House, Pawtucket, last week. The gift was a mammoth fruit cake, with garniture of carnation pinks bearing the inscription, "Topsy, you take the cake."

Iola Pomeroy, now playing on the Lothrop circuit, is arranging with Manager C. E. Callahan for a Summer engagement at Chicago.

Manager J. W. Bingham, of the Lyceum Theatre, Boston, was in town 2.

An accident occurred at the Providence Opera House during a performance of The County Fair 29, which resulted in the severe laceration of the right hand of one of the jockeys. A refractory horse during the race scene was the cause of the cause of the accident.

C. C. Stumm, manager of the May Russell Burlesque co., playing at the Westminster, attended the funeral of Manager W. H. Arnold at Worcester 2.

George E. Lothrop and family returned from their California trip 3, much improved in health.

Beethoven Lodge Wandering Bards, which comprises members of all the theatrical orchestras in the State, gave a concert at the Grand Opera House, Pawtucket, 30.

Director D. W. Reeves, of the Gilmore Band, was here 1.

The Pauline Hall Opera co. will close the season in Portsmouth, N. H., 20, and open in Boston June 26 for the Summer. This has been the best season ever experienced by the co.

HOWARD C. RIPLEY.

BALTIMORE.

At Harris' Academy of Music 1, Eva Mountford produced a romantic drama, written by Edward Wietzel and Fred. I. Isham, entitled At the Carnival. The play has all the apparent essentials of this character of drama, and some of the situations are not devoid of strength. Miss Mountford treats her subject too seriously in the early scenes. There is too much agony, and it is wearing on the audience, but in the last two acts, where strong and passionate acting is called for, she appears to much better advantage. The co. is a good one. John Burke makes an excellent Neal Russell, and J. Leslie Gossan as Count Morini, while a trifle too stagy at times, gives an interesting portrayal of the jealous and treacherous husband. Jennie Reiffarth as Marchella captured the audience. Alice Wambold as Mrs. Harmon makes a handsome appearance, and plays the part with an easy, natural grace that is charming. The business has been very good.

Pauline Hall, with her excellent co., opened at Ford's Grand Opera House in Erminie 2. Miss Hall is a favorite in the Monumental City, and a large audience greeted her initial performance. The tuneful music of Jacobowski was well rendered by competent principals and a well and effectively-drilled chorus. Special attention is paid to scenery and detail, and the opera is particularly well staged.

The co. of The Howard Auditorium, including Kitty Thompson, Beatrice Goldie and Arthur Bell, were heard week of 2-6 in Olivette. Jeannie Winston is engaged for a season of light opera at the Auditorium.

A military comedy-drama, entitled Her Husband, entertained the patrons of the Holliday Street Theatre, with scenes in Southern life both before and after the war. The play was written by F. P. Folsam and J. F. Milliken, and has proved quite an attraction, drawing good houses.

The champion feather-weight, George Dixon, assisted by his partner, Eddie Daly, of Providence, together with a first-class vaudeville co., appeared at Kernan's Monumental Theatre in one of the best all-round performances of the season. The management has not relied altogether upon the drawing power of the pugilistic attraction, but has drawn together first-class specialty artists, thus deserving the liberal patronage they have received.

Burr Dasent, late agent for the Texas Steer, has accepted a position on the staff of the Baltimore *News*, and will henceforth make Baltimore his home. Mr. Dasent, who was formerly on the staff of the New York *Herald*, is a man of large experience, and will prove a valuable acquisition to the *News*.

On Saturday evening, April 29, Joseph Jefferson was presented with a handsome medal by the Concordia Lodge of Masons and subsequently was banqueted at the Mount Vernon Hotel. Mr. Jefferson responded to the presentation speech in a most happy vein, and completely charmed his hearers.

The receipts for the Jefferson week at Ford's were $24,000. Is this any evidence of a "poor town for theatricals?"

C. Carroll Poultney, a prominent society man, gave a dinner in honor of Eva Mountford.

Harris' Academy of Music will undergo a thorough renovation during the Summer months, including many important changes in the architecture of the house. A new proscenium of brick will be built in, the top of which will extend several feet above the side wall of the building. This, with the additions of an improved asbestos curtain, will go far towards being a safeguard in the event of fire. Milton J. Slemmer has submitted to the management of the Academy the design for a new curtain, which has been accepted by them. It will be of red and blue plush, with gold filigree work on the body of the curtain.

The Foyer Dramatic Club, under the direction of Samuel K. Chester, presented The Banker's Daughter at the Lyceum Theatre on Saturday evening, 29. The audience was large, the play was well staged, and intelligently performed.

Agnes Herndon produced her new play, A Girl With a Temper, on Saturday evening 29. It met with an unfavorable reception at the hands of the local press.

Mrs. P. Harris and R. L. Britton, of Harris, Britton and Dean, are enjoying the sea air of Atlantic City.

The Actors' Fund has been called upon recently to relieve a number of cases of distress here. In every case the Fund has acted promptly and generously. Too much cannot be said in commendation of such a charity.

On Monday evening a number of society people went on as maskers in the production of At the Carnival. It was supposed to be a secret affair, but vanity prevailed upon each one to tell his or her friends, with the result of a crowded house and many disappointed spectators who were unable to distinguish their favorites among the dominoes and masks.

Leland T. Powers presented Sheridan's Rivals at Lehman's Hall on Monday evening to a large and delighted audience. Mr. Powers' entertainment is a novel one, as he presents the play without any assistance, assuming all the characters in succession.

The Crust of Society will play a return engagement at Harris' Academy of Music on May 15.

Jennie Reiffarth will leave the Eva Mountford co. on May 20 in Philadelphia to become a member of the Howard Auditorium Opera co.

Clara Beckwith continues her aquatic exhibitions at the Howard Auditorium.

Messrs. Harris, Britton and Dean are considering the feasibility of adopting the rule lately put into practice in several of the New York theatres of taking complimentary tickets for the benefit of The Actors' Fund. Let us hope they will see their way clear to thus assist in so good a cause.

WILLIAM J. O'BRIEN, JR.

GALVESTON.

The season at the Tremont ended with the engagement of Marie Wainwright, who, with strong support, presented The Social Swim, As You Like It, and School for Scandal to large audiences at advanced prices April 25, 26. The closing performance constituted the annual benefit tendered to Business Manager George H. Walker, which occasion as usual crowded the house. It was a splendid and well merited tribute to Mr. Walker, and a glorious ending of the most successful season in the history of the house. Not only was the season unprecedentedly successful here but it led that of any other house in the State, a fact highly gratifying to the local management.

Manager Walker has, in connection with W. C. Rigsby, of San Antonio, leased the Grand Opera House in that city for a term of five years beginning July 1 next. Though negotiations to that result had been pending for some time it was only a few days since that matters were definitely arranged and the deal consummated. Mr. Walker has been identified with the Tremont for nearly fifteen years, having begun his career as opera glass boy and advancing step by step until attaining the responsible position just vacated, and while the people of this city have nothing but good wishes for Mr. Walker, who, during his long association here, has popularized himself with one and all, they will sincerely regret his departure.

C. N. RHODE.

WASHINGTON, D. C.

Without attempting to avoid the pun, John Drew at the National week of 1-6. From the orchestra to the back walls good-natured crowds packed themselves night after night to see The Masked Ball. Mr. Drew throughout every performance was the recipient of very flattering applause, and was more than once called before the footlights. The most enthusiastic praise has been accorded this clever actor's work in this play. The co. which supports him is composed of very capable people, notable among them Maud Adams, who as Suzanne Blondet, quite won the house by her merry laugh, sweet and musical voice, and her girlish and beautiful face.

Florence Bindley was the attraction at the Bijou in The Pay Train. Miss Bindley is a pretty little woman, a capable actress, a good dancer, and a musician with much dexterity.

The attraction at the Lyceum was the City Sports in a variety programme.

There was an entire change of programme at Fitzsimmon's Auditorium, which continues to draw crowded houses.

As the season at the Academy of Music was closed week before last that building was dark week of 1-6.

Albaugh's was also dark during this week, save on Friday night, 28, when a very successful benefit performance was given to Colonel John E. Buckingham, the veteran doorkeeper, who numbers his friends in Washington by the hundred. Julius Cæsar was presented by a co. of capable players.

Next week the Dixon Comic Opera co., with fifty people, headed by Lilly Post, will open the ninth regular season of light opera at Albaugh's, presenting the first week Stahl's romantic opera, Said Pasha, to be followed by The Gondoliers, Amorita, La Perichole, Falka, and other popular operas. Lilly Post, Bebe Vining, Alice Hosmer, Belle Muni, and Emma Copley and the Holywood Sisters, comprise the leading female talent, with Herbert Holcomb, Edgar Temple, Joseph Grensfelder, Fred. Frear, Oscar Girard, J. K. Adams, Lindsay Morrison, Arthur Chase, Andrew Ransom, and W. H. Fitzgerald, constituting the leading male members of the co. Mr. Fitzgerald will have entire stage direction and Clarence Rogerson will be the musical director. The prices of admission will all be popular.

U and I, by George Murphy and Tim Cronin, will be given at the Bijou 8-13.

At the Lyceum the next attraction will be Flynn's London Gaiety Girls.

On Monday, May 29, a benefit entertainment will be given at the Lyceum to Manager Eugene Kernan.

A Summer stock co. is being organized for the National.

The annual engagement of Augustin Daly's co. will occur at the National next week, with Love in Tandem, The Belle's Stratagem, Loan of a Lover, The Last Word, The Hunchback, and Twelfth Night as the repertoire.

It has been stated here that Delia Stacey, the daughter of the late Colonel E. H. Stacey, U. S. A., who, during the present season has been the leading lady in James T. Powers' Mad Bargain co., has signed with Charles Frohman for next season, and that Mr. Frohman had assigned her a prominent part in one of his most important forthcoming productions, which is to be presented about the middle of next season. In the meantime, Miss Stacey will be seen with one or the Frohman plays on tour. Miss Stacey, however, does not leave the Mad Bargain co. until after the close of the New York engagement. She is a very clever and attractive actress, and is capable of much heavier work than she has yet been engaged in.

Annie Lewis has terminated her New York engagement with Hoyt's Texas Steer, and is at home for the Summer. She has been considerably perturbed recently, and with abundant cause, on account of a slurring paragraph in a moribund dramatic paper, in relation to the severance of her engagement with the Texas Steer co.

Sol Minster, a Washington violinist, has signed with Stuart Robson as musical director for next season, and is at work arranging a repertoire of music appropriate for the Shakespearean plays which Mr. Robson has in contemplation for next Winter.

Another talented Washington violinist is Maud Powell, who has been engaged to play a Dvorak violin concerto with the Thomas orchestra this Summer. It is related that when she played it, the composer, who himself accompanied her upon the piano, said: "Miss Powell, when I composed that I said to Joachim: 'I have written a concerto which no woman will ever be able to play;' but I am greatly pleased with your performance of it."

Among the arrivals at the Ebbett House during the past week was Madame Victoire Bertrand, representative of the theatrical mission, Macready House, London, who has come to the United States in the interest of a benevolent institution that is devoted to the welfare of theatrical people.

The Capital Glee Club is a new and promising musical organization which has recently given its initial concert at Metzerott Music Hall, under the direction of Professor N. Du Shane Cloward. Some of the best local talent is in this organization, and important things are expected from it in the future.

EDWARD A. OLDHAM.

JERSEY CITY.

Richard Carroll and a fair co. gave The Dago at the Academy 2-6, and amused the patrons of that house with the usual songs and dances incidental to a farce-comedy. Evans and Hoey have been secured for the week of 8-13, when they will present A Parlor Match. The season closes 15. Mrs. Ettie Henderson is already making arrangements to leave for her Summer home at Long Branch as soon as the house is closed. The Jersey City Elks will have a benefit at the Academy June 5.

The perennial Uncle Tom's Cabin filled out the week of 1-6 at the Opera house. Evidently it is a favorite attraction still, for the woes of Uncle Tom were sympathized with by good-sized audiences throughout the week. Harry Lacy in The Plaster's Wife 8-13. It is not yet decided when the Opera House will close its season.

Hudson County has seventy dramatic clubs besides the Elks' and Actors' Benevolent Orders. Included in this number are two operatic associations with a combined membership of nearly two hundred. Most of these associations are located in Jersey City. This fact accounts for the large circulation of THE DRAMATIC MIRROR in Jersey City and Hudson County.

James Owen O'Conor has not been returned to Morris Plains. He is being cared for by his wife at his own home on Storm Avenue, Jersey City. Mrs. O'Conor says her husband would don the toga again next season if his mental condition should improve during the Summer.

The Jersey City theatres are about to close for the season.

There are already a dozen or more dramatic, musical, and entertainment agencies in Jersey City. The only trouble with their managers is that they don't realize the value of advertising. The metropolitan managers generally secure all the good things in Hudson County, and the local agencies fall in for the small try.

Miss Ollie Atherton, of Jersey City, is playing with the City Club co.

Several of Jersey City's capitalists are talking of locating a café chantant at the corner of Washington Street and Newark Avenue, in Jersey City.

The four leading Jersey City newspapers are devoting columns of space to theatrical matters every week. This is something new in Jersey City journalism.

Frank M. Pope is having plans drawn for a theatre which he intends to build on Jersey City Heights.

L. O. F.

DENVER.

Lewis Morrison's Faust is a gorgeous spectacle in every respect, and it improves each year. The scenery is not allowed to get old, and many new electrical effects have been added. The week's engagement at the Broadway ending 6 was very successful, the house each night being filled. The Broadway management isn't behind in securing those money-makers, the pugilist-actors, and week of 8-13 Jack McAuliffe, under Duncan Harrison's management, will present The King of the Turf.

At the Tabor Tuxedo attracted large-sized audiences. The old minstrel favorites were generously applauded, especially Moore and Jose. Nat C. Goodwin in A Gilded Fool first three nights week of 8-13; rest of the week local entertainments.

Kate Claxton presented The Two Orphans at the New People's to pleased audiences. There's a prospect that the Calhoun Opera co. will locate at this house for the Summer.

At the Imperial Lights o' London was presented to the usual good business.

Mrs. General Tom Thumb's co. got into trouble in Denver. The Erie Show Printing Company, of Cleveland, attached the co. for $25.40. Nothing could be secured, however, as it was claimed that the whole outfit belonged to Manager Bowes. A local carpet firm also resurrected an old bill against Mrs. G. T. T. for $400. The firm attached, too, but it didn't hold.

Neil Burgess follows Jack McAuliffe at the Broadway.

The new play, Africa, which will be rehearsed at the Tabor on afternoons of next week, will have its first production in Pueblo by George Thatcher's co. The co. will be here two weeks getting the piece in shape for presentation. After the circuit is played the co. goes to the coast, playing Denver on its return. Clay M. Greene and J. Cheever Goodwin are the authors of Africa.

Sanger and Lent's Circus is in town. Though this isn't circus weather by any means, the attendance has been fair.

J. E. Sackett made considerable money out of the barbarians, whose specialty is boomerang throwing. After showing them at his Curtis Street place he took them to River Front Park, where they had a chance to do what was advertised. Nobody was disappointed in what they saw.

H. B. Lonsdale, the resident manager of the Broadway, will go to the seashore in June.

Emma De Berger has arrived, and will join Thatcher's co. She is one of a number of new faces that will be seen in the reorganized co.

The Summer opera season at the Broadway begins June 12, and will be for nine weeks. I haven't been able to learn who have been engaged as principals. For some reason it is kept quiet. The owner of the Broadway, W. M. Bush, and some other gentlemen are to run the season. They were enabled to do it through the courtesy of Mr. Leavitt, the lessee.

W. P. PEABODY.

MILWAUKEE.

At the Davidson William H. Crane played to fair houses 1-3. On Probation and The Senator were well received. Mr. Crane continues to infuse the same originality in his parts which have made his performances so enjoyable. His co. throughout is worthy of special commendation.

At the Bijou 1-6 The Colonel, with Oscar Sisson in the leading part, to limited patronage.

Violet Mascotte's British Burlesque co. had a satisfactory week at the People's 1-6.

The Academy was dark 1-6. The Country Circus 8-13.

The article on "Actors' Letters" in last week's MIRROR, and also Mr. Benjamin Howard's communication on the same subject, led me to think that if the same plan which is so successfully operated at the Davidson Theatre were adopted by other local managers, professionals would not be annoyed by delays in the delivery of their mail. At the beginning of last season Dr. E. W. Krackowizer, of the Davidson, conceived a very simple and sagacious plan in the shape of a blank stub-book in which the agent of every co. is requested to write the route of his co. for two or three weeks succeeding their engagement at this house, half of the leaf is torn out and addressed to the postmaster and he is requested to forward all mail according to the route. The postmaster heartily endorsed this plan and it seldom happens now that a letter finds its way to this theatre after a co. has left town. Another good feature of this book is its convenience to correspondents in securing routes of different cos. without having to annoy the managers, as the stub containing this information is always at the disposal of correspondents.

E. T. MCDONALD.

KANSAS CITY.

Effie Ellsler, supported by an excellent co., including C. W. Couldock and Robert Drouet, appeared at the Coates Opera House 1-3 in Doris and 4 in Hazel Kirke. The performances were enjoyed by good-sized and sympathetic audiences. Ritenga Robbers, an American nonsense opera by Charles Alfred Moss, author of the oratorio Judith, will be produced for the first time 5, 6 by a well-selected amateur cast.

Ovide Musin will give a concert here 7. Marie Wainwright 8-13.

Edwin Arden appeared at the Grand Opera House 30-6 in a highly sensational melodrama, Eagle's Nest. He is a strong young actor and enjoys the excellent support of Frank Losee and Marion Elmore. Business was very good. Calhoun Opera co. will open 7 in Said Pasha.

The King of the Turf is the vehicle in which Jack McAuliffe, prize ring luminary, displayed his talents before large audiences at the Gillis Opera House 30-6. His fighting scene was *par de merle*, but the rest was *auto bellum*. Excuse my French, likewise Latin.

Mabel Hass gave a fairly attended concert at the Auditorium 2, at which selections from Faust were the feature. They were well rendered.

FRANK B. WILCOX.

OMAHA.

The Bostonians at Boyd's Theatre April 26-29 drew large and enthusiastic audiences. Robin Hood was given on the opening night, and each solo and chorus was encored. The Ogalallas was the third opera given, and proved second in favor only to Robin Hood. The Crust of Society played a return engagement 30-2 to good business.

At the Farnam Street Theatre The King of the Turf, with Jack McAuliffe in the leading character, to good business 26-29. Ezra Kendall in A Pair of Kids, a rollicking farce with numerous specialties, gave general satisfaction to large audiences 30-2.

Manager Boyd had a benefit last Monday evening. The Crust of Society co. kindly offering their ser-

vices for that praiseworthy object. The house was comfortably filled with Mr. Boyd's well-wishers, and during an intermission he was inveigled upon the stage and the curtain raised. His embarrassment was heightened by the presentation by Mr. Lipman, on behalf of the employes of the house, of a handsome diamond pin.

The Elks' Club is to have a benefit 9, with Patti Rosa as the attraction. J. R. RINGWALT.

SAN FRANCISCO.

May 2.

Richard Mansfield began a two weeks' season at the Baldwin Theatre last evening, presenting for the first time here The Scarlet Letter. The audience was a large and brilliant one, and manifested great interest in the play and in the acting of Mansfield and Beatrice Cameron. It may be said that The Scarlet Letter is not a play, but a psychological study. In the hands of almost any other actor except Mansfield it would fall flat, but he being so well schooled in the theatric art, makes a fairly good playing part out of the weird and sombre role of the Rev. Arthur Dimmesdale as created by Nathaniel Hawthorne. It is true that Mansfield has his defects, both in speech and action. The former is clouded at times and the latter is stiff and unnatural. Yet for all that he is a painstaking actor, full of genius, and probably the best character actor on the American stage. Miss Cameron as Hester Prynne was an agreeable surprise. She showed more force than was expected, and in the first scene she gave a tragic, yet subdued, bit of work, meritorious in every portion, and displaying the finest qualities. The remaining characters in the play were all well given, but were overshadowed by the greatness of the acting of the star and Miss Cameron. Judging by the house last evening and the temper of the audience, it is anticipated that Mansfield will play a good engagement. Next week he will appear in Beau Brummel, A Parisian Romance, and Prince Karl.

The receipts at the California Theatre last week were nearly the largest since its opening under its present management. Night after night people were turned away unable to obtain even standing room. The Boston Athenæum Star Specialty co. has captured the town, and well it may, for the entertainment offered is clean, bright and of an artistic character. The B. B. A. S. S. C give a first-class vaudeville show, entertaining to all classes. Its manager and proprietor, John D. Hopkins, is, without doubt, at the head of the specialty business in America. He has had so many years' experience in that line of business that he knows a good act the moment a performer struts in to play. Hopkins caters to the wants of the people. He foregoes his own judgment in many cases, and engages a performer who pleases an audience. This seems to be the correct manner of making up a show. Both managers and critics at times find fault with plays, players and performers, looking at them with a too hypercritical eye, and having become hardened to everything, imagine that everyone else is constituted the same way. Such is not the case with genial John Hopkins. He endeavors to please the public, and what they like and want he gives them. It is a pity that there are not more men in this business like him. If there were, better shows would be the result and there would be less grumbling by the public. In the present show are two ladies, the Misses Janet Melville and Erie Stetson, who are topical singers and dialect imitators of the most artistic kind. They are modest and unassuming, and a great feature of the performance. Their imitations of various nationalities are as clever as has been seen on the stage, and what makes their act such a tremendous hit, is that it is not exaggerated, but is quiet and true to nature. Then there is Wi'l H. Fox, an original comedian, with a fund of wit and humor scarcely exceeded by any other like performer; in fact, it is doubtful whether there is a like performer to Fox. His wit is bright and clean, and coupled with his mimical ability, stamps him a favorite at once. A wonderful change artist named Fulgora is another feature. To make ten distinct changes of costume without leaving the stage, even to hide behind a screen or curtain, is no easy task. Fulgora on his first appearance must be heavily clad, although his figure does not show unusual bulk. By the skilful manipulation of strings he changes in an instant, and gives a number of good songs, recitations, and sayings in explanation of each character assumed. One of the wonders of this great show is Eva Bertoldi, an equilibrist and contortionist, one of the greatest, if not the greatest, seen in America. A slight built young girl of not more than sixteen years of age, she does the most wonderful contortions as easy as though she were speaking in a parlor, and without any degree of abhorrence to look at. Most contortionists are better read about than seen, but Bertoldi repays one to watch, she being graceful, easy, and marvelous. A great juggler is Kara, who, without any apparent effort, tosses any number of objects, light, heavy, small, or large, into the air and manipulates with them as easy as a good drum-major does with a single baton. O'Brien and Carroll are two exceedingly clever negro comedians, having good singing voices, new and taking songs, and many bright sayings. The Brothers Dixon are the cleverest kind of musical clowns, their bell solos being the talk of the town. James and Lucy Allison are celebrated terpischorean artists and Servais Le Roy, a conjuror of excellent method. The show is a good one from start to finish and without doubt the most interesting and amusing of any specialty organization now before the public. The house last night was again crowded and there is every indication that this the second and last week of the engagement will come pretty close to being as successful as was last week's. Next Monday evening the popular and clever comedians, Hallen and Hart, begin a two weeks' engagement, producing for the first time here The Idea. Their manager, James Jay Brady, with his wife has been here for the past week working up the show, and has done some energetic labor as he always does in bringing his principals to the notice of the public.

At the Bush Street Theatre, last evening Mrs. W. J. Florence appeared in a comedy entitled The Old Love and the New, a hodge-podge of nothing—meaningless and vapid in the extreme. Why Mrs. Florence should present so poor a play is a mystery. The Mighty Dollar is its superior by many thousands—in fact, comparisons are odious. Mrs. Florence has been very unfortunate during this engagement. The attendance has been very light, and last evening there was hardly anyone present. She closes this week, and the theatre, so it is said, remains closed for six weeks, awaiting bookings.

Oliver Doud Byron appeared on Sunday night at Stockwell's in a new melodrama of the usual order played by him, entitled Ups and Downs of Life. He is supported by Stockwell's co. of players. Byron's engagement is for two weeks, and next week he will present The Dark Continent. Neil Burgess concluded a most successful season of four weeks last Saturday evening at this house. He made money for himself and for the house, and while his assumption of the role of Abigail Prue in The County Fair was not as good as the woman who played the part when it was presented at the Baldwin Theatre some years ago, yet the *mise-en-scène* was superior. Burgess makes a tour of the South, and then leaves for the East.

The Yeomen of the Guard is the attraction at the Tivoli Opera House this week, to be followed next Monday evening by La Fille de Mme. Angot. George B. Lask, the talented business and stage manager, arrived here from New York last Saturday morning, under engagement to the Tivoli, to direct the stage. Mr. Lask was heartily welcomed by his friends both in and out of the profession, who may be counted by the thousands, and at once went to work preparing for the operas to be given this and the succeeding weeks.

The *bal masqué*, intended as a compliment to Manager L. R. Stockwell prior to his departure for the East, and announced to occur on Saturday evening, 29th inst., at the Mechanics' Pavilion, has been indefinitely postponed.

At Stockwell's Theatre next Sunday afternoon a benefit will take place in order to raise funds for E. J. Buckley and family, the former being the well-known actor, at present lying ill in New York. All the professionals in and around this city have volunteered, and they include the E. H. Sothern co., the Mrs. W. J. Florence co., the Hallen and Hart co., the Tivoli Opera House co., the Boston Howard Athenæum co., the Neil Burgess co., the Mansfield co., and many other professionals either engaged or disengaged and at present in this vicinity. There is every indication that a large sum will be realized for the worthy object for which the benefit is given.

HARRY J. LASK.

LOUISVILLE.

The Country Circus opened 1 at Macauley's.

Manager Macauley's benefit was a rousing success. No more popular man ever occupied a public position here, and he retires from the active management of the pretty little theatre with the best wishes of a multitude of friends.

The Mexican Typical Orchestra appeared in three concerts at the Masonic 1-3. A pleasing programme was offered, consisting principally of Mexican and Spanish compositions. Manecita, the dancer, was one of the features of the entertainment offered.

Lawrence Hanley will open at the Masonic 4 in The Player.

The Ali Baba engagement at the Auditorium 27-29 was one of the most successful ever filled at that house. The immense place was crowded at every performance. Eddie Foy, Henry Norman, Louise Eissing, Ida Mulle, and others were capable in the parts assigned them, and the ballet, costumes, and scenery unusually skilful and elaborate.

The Liliputians followed at the Auditorium opening 1 in Candy to continued large business. The midgets are wonderfully popular here and deservedly so. Ebert was as funny as on his former visit and Adolph Zenk made a hit with his burlesque of Lottie Collins.

Sousa, Damrosch and the Boston Symphony Club are underlined at the Auditorium.

Both the Bijou and Harris' have border plays for week 1. Arizona Joe at the former and Black Hawks at the latter. Large patronage rules at both establishments.

The Henry co., with Marie Rostelle as the central figure, is the attraction at the New Buck week commencing 1. A first-class olio is given concluding with a burlesque on The Tar and Tartar.

Marv Louise Clary has been specially engaged to sing at the Damrosch concert at the Auditorium 8. It is this young singer who made such a distinct hit recently in New York in the oratorio Samson and Delilah.

Manager Al. Bourlier, of the Masonic, celebrated his silver wedding 29. A number of friends gathered at his home and celebrated the occasion appropriately. Mr. Bourlier is widely known in the profession as a progressive manager and a man of sterling worth. "Here's that his shadow may never grow less!"

John P. Riley, of the Bijou, intends giving a season of Summer opera at his house, opening early in June with the Deshon Opera co. Sunday performances will be given at Phœnix Hill Park.

The Hon. George R. Wendling will lecture at the Masonic 8-10 for the Reunion Fund of the local Lodge of Elks. The advance sale of tickets is already very large.

The long announced May Musical Festival occurs 24-26 at Phœnix Hill Park, under the direction of Eichorn and Kahose. Carrie Duke is to be one of the principal soloists.

It is reported that E. O. Risley is to sever his connection with Harris'. He will return to the stage, going probably with Lincoln J. Carter.

CHARLES D. CLARKE.

ST. PAUL.

At the Metropolitan Opera House Martha Neumann, the soubrette of the Bollman Dramatic co., benefited April 30, presenting the drama, Das Blitzmaedel, to a good-sized and well-pleased audience. The Bostonians gave Robin Hood. The Knickerbockers, and the Ogalallas 1-6, having a large advance sale at advanced prices. William H. Crane 8-13.

At Litt's Grand Opera House Robert Gaylor and a clever co presented Sport McAllister, One of the 400, 30-6, opening to S. R. O. with fair prospects of a good week's business. John F. Sheridan in A Night on the Bristol 7-13.

At the Olympic Theatre May Fiske's Blondes presented Pocahontas Up to Date, and a good olio of specialties 1-7 drawing fair houses. New people: Emma Lee, Lulu Theis, the Olarnors, Evan Lewis and D. A. McMillan, wrestlers.

Manager Frank L. Bixby, of the Grand, left for New York 30 on a short vacation before the Summer season commences at the Grand.

Adele Belgarde, a clever and attractive actress, who made an excellent impression here with the Frederick Warde co., is resting and accompanying her husband, Fred J. Butler, of the Annie Pixley co.

Mabel Craig, of the Sport McAllister co., is clever as Tilda and is an artistic dancer.

Florence Lovd and Theo. Price are good vocalists and excellent in German character sketches. They are decided favorites with the patrons of the Olympic.

A new auditorium has been erected for opera and concerts, and will have a seating capacity of 6,000. The Auditorium Amusement co. will open 9 in grand concert, with Fran Materna and Plunkett Green as soloists.

Marie Stone, formerly prima donna of the Bostonians, and a great favorite with St. Paul theatregoers, accompanies her husband, W. H. MacDonald, and is having an enjoyable time among her legion of friends in this city.

Jessie Bartlett-Davis has a host of friends and is a decided favorite with our music-loving people. On Monday evening she was presented, during the performance, with a beautiful floral offering in the form of a large bow and quiver of arrows.

GEORGE H. COLGRAVE.

MINNEAPOLIS.

At the Grand Opera House vivacious Annie Pixley opened a week's engagement 1 in Miss Blythe of Duluth to a fair sized audience. The play was a decided disappointment. Miss Pixley's splendid abilities as an entertainer saved it from being a flat failure. The supporting co. was only fair.

At the Bijou Opera House The Struggle of Life was given to uniformly good business week of April 30, opening to the capacity of the house.

Signor Liberati, the famous cornetist, appeared at the Danz orchestra concert at Harmonia Hall 30. The Elks attended in a body.

Miss Olive Fremstad, the rising young contralto, of whom our citizens are justly proud, was tendered a testimonial concert at the Lyceum Theatre 4.

F. C. CAMPBELL.

INDIANAPOLIS.

At the Grand Opera House Dockstader's Minstrels 1; good business. 8 Bells 3; fairly good business. The Liliputians 4-6.

Colonel Robert G. Ingersoll will lecture on Abraham Lincoln at English's Opera House 4; large advance sale.

At the Park Theatre My Aunt Sally attracted immense audiences 1-3. A Midnight Call 4-6.

At the Empire Theatre Jerome Vaudeville co. to good business 1-6. May Howard co. 8-13.

James Whitcomb Riley, the Hoosier poet, and his manager, W. C. Glass, are home from a prosperous tour through the East and South.

GUSTAV A. RECKER.

NEW ORLEANS.

Local amusements are now down to a Summer standard, which means comic opera at popular prices at the Grand Opera House. Last week Billie Taylor was given, and the new opera, Denisette, will be given 7. Marie Greenwood heads the co., which is meeting with some success. The open air concerts at West End begin 4, when Levy, the cornetist, and a good local band under the direction of Professor George Paoletti will be heard.

L. C. Q.

BROOKLYN NOTES.

This is the last week of the Columbia Theatre season. The long list of sterling attractions presented has never been surpassed by any theatre in this city.

The Black Patti will appear in concert on Wednesday evening at the Strong Place Baptist Church.

Burt Haverly and Laura Biggar, who were playing at the Park Theatre last week in A Trip to Chinatown, received many congratulations upon their marriage.

Benefits will occur next week at the Grand Opera House, where A Modern Mephisto will be the attraction, and at the Park Theatre, Advertising Agent Shaw and Managers Grover and McCurdy will benefit.

CORRESPONDENCE.

ALABAMA.

TUSKALOOSA.—Academy of Music (John G. Brady, manager): Eckhert Heck Troubadours, for the benefit of Manager J. G. Gray and Treasurer A. N. Meiller April 28; good performance, but small house. This closes the season here.

HUNTSVILLE.—Opera House (Fred. M. Kraus, manager): Lew Dockstader's Minstrels April 26; performance entirely satisfactory. Business only fair, owing to inclement weather.——Items: The article in last week's Mirror, "The Usher's" reply to Rev. Dr. Barrister's card, evoked much comment and favorable criticism here.—The Sunday *Argus* published a picture of popular Manager Kraus and a review of the past season, the best in the history of the house.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): Lew Dockstader's Minstrels April 24; splendid business. Lawrence Hanley 26 in The Player; good business.

ARKANSAS.

LITTLE ROCK.—Capital Theatre (C. A. Le Comte, manager): Huntley Comedy co. in repertoire at popular prices to very large business week ending April 29. Jennie Holman co. 1-3. Marie Wainwright will appear as Lady Teazle in School for Scandal 4, that play having received the highest number of votes.

CALIFORNIA.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Rentavl 27; Mrs. W. J. Florence 13; Richard Mansfield 15, 16.

LOS ANGELES.—Grand Opera House (McLain and Lehman, managers): Howard Athenæum co. 10-12; J. J. Corbett in Gentleman Jack 25, 26; Richard Mansfield 27, 28.——Los Angeles Theatre (W. C. Wyatt, manager): R. E. Graham's Larry the Lord 28, 29; The Prodigal Father 1-6.

STOCKTON.—Yosemite Theatre (George Mothersole, manager): The advance sale for County Fair 1 is exceptionally large. E. H. Sothern is booked for 4; Hallen and Hart 5; James J. Corbett 6; Howard Athenæum 11; Richard Mansfield 25.——Elks' benefit 29 at the Avon was largely attended. Among the professionals who volunteered were W. J. Elleford, Jessie Norton, Maria Bishop and Jack H. Ropke.

COLORADO.

ASPEN.—Wheeler Opera House (J. J. Ryan, manager): James J. Corbett and co. in Gentleman Jack April 27; large and very enthusiastic audience.

FORT COLLINS.—Opera House (Jay H. Boughton, manager): Chicago Ladies' Quartette April 29; crowded house.

LEADVILLE.—Tabor Opera House (J. C. Cragg, manager): The Calhoun Opera co. April 21, 22; large audiences. James J. Corbett presented Gentlemen Jack to the largest house of the season 26. Local talent in two operettas to good audiences 28.——Items: The Opera House has changed hands, Judge J. S. Weston being the present owner.—Manager Cragg is out of the city making an extensive trip through the Southwest.

CONNECTICUT.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Prof. Herrmann April 27; packed house. A Trip to Chinatown 28, 29. Marion Manola and John Mason, supported by a good co., presented Friend Fritz to a good house 1. McGibney Family 6.——Grand Opera House (G. B. Bunnell, manager): Gus Hill's Variety co. gave a first-class specialty performance to large houses 27-29. Span of Life opened to a full house 1. Grimes' Cellar Door 4-6; Baker's Boston Opera co. 8-13.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): Herrmann drew a large audience April 28. Louis Aldrich made his first appearance here in The Senator, in which play he is starring in Crane's part. He did capital work in the part. Nellie McHenry in A Night at the Circus 21, 22 to the amusement of large audiences. McCarthy's Mishaps will close its season at Proctor's 8.——Items: Joseph Kenney, of this city, has been in advance of this co. for several seasons and has done very efficient work, which is appreciated by his employers. Manager Lloyd and he were the first treasurers at Proctor's under the present management, and they "talked it over" between "magnums."—George Reynolds, the well-known secretary of Hartford Lodge of Elks, has been elected secretary of the Board of Fire Commissioners.—The advance sale of the Hartford Elks Minstrels at Meriden indicates a crowded house 5. There will be fifty-three people in the co.—Herrmann visited the den of "Jewett," the local magician, and complimented him highly on his paraphernalia.—W. A. Graham, for several years dramatic editor of the *Courant*, well and favorably known in the profession, has been promoted to city editor, but will still, in a degree, have oversight of matters theatrical. W. D. Freer, who has been on the paper in several reportorial capacities, will succeed Mr. Graham in the "front row."

BRIDGEPORT.—Bunnell Theatre (E. S. Gibbons and Co., managers): Charles Frohman's Men and Women April 2-5; fair house. Nellie McHenry's A Night at the Circus was booked for 1, but cancelled. The second full dress recital of The Sappho Club, a local musical organization with "imported" soloists, was given 2 to a house quite as satisfactory to the managers as the programme was pleasing to the audience. The affair was under the direction of the club's instructor, Miss Marie D. Bissell, of New York. The terrible weather of 3 materially affected the greeting tendered the return engagement of Sousa's Concert Band, which rendered a masterly programme of ten numbers, all of which received enthusiastic encores.——Grand Opera House (Jennings and Belknap, managers): Joseph J. Sullivan and Larry Smith in The Blackthorn 27 to light business. Lieutenant Peary's Arctic lecture 28 to big business. The specimens and pictures of Arctic things were good, but Mr. Peary's voice and manner are not at all taking. The principal idea of his assistant at the lantern and of himself seemed to be to hurry through the work as fast as possible. Monte Cristo 29 was marred by too long *entr'actes*, but withal was well given. Regardless of the weather, Bridgeport's playgoers thronged to welcome the Wilbur Opera co. 1 at their initial performance of La Grande Duchesse. Nell Gwynne was given 2, and Boccaccio 3 to equally large business. A matinee is to be given every day during the engagement of two weeks.——Items: Bell's Museum and Theatre, a variety house, was found to be on fire late on the evening of 29, and before it was brought under control, considerable damage was done. The principal damage was to the costumes of the performers.—While descending from the dressing room during the last act of Nell Gwynne 2, Mrs. E. A. Clarke, wife of the leading baritone of the Wilbur Opera co., caught her slipper and fell headlong. Upon assistance being summoned, it was found she had broken her left kneecap. She was removed to her hotel, where she will be forced to remain for some weeks.

NEW LONDON.—Lyceum Theatre (A. T. Hale, manager): Louis Aldrich in The Senator April 26; large house. Helen Barry 4; Rhea 6.

BRISTOL.—Opera House (C. F. Michael, manager): Joseph J. Sullivan Blackthorn co. April 29; fair business. The co. closed season here.

NORWICH.—Broadway Theatre (E. L. Dennis, manager): Ulie Akerstom April 27, three nights and matinee, to fair houses. Vernona Jarbeau 12.

MIDDLETOWN.—The Middlesex (J. Claude Gilbert, manager): The Fast Mail April 28; fair business. The Hustler 3; good business.——McDonough Opera House (A. M. Colegrove, manager): John Stetson's Crust of Society co. (No. 4), with Arthur Lewis and Zeffie Tilbury leading, to a small audience 28.

BIRMINGHAM.—Sterling Opera House (G. M. Johnson, manager): Black Thorn April 29; small house. Manola-Mason co. in Friend Fritz 4; large house.

WATERBURY.—Jacques' Opera House: Men and Women made its first appearance here April 28 and was witnessed by one of the largest audiences of the season. The musical McGibney Family 3 pleased a good-sized audience.

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MERIDEN.—Opera House (A. Delavan, manager): Fast Mail April 29; fair house. Crust of Society 1; good house. Grimes' Cellar Door 3; small house.——Elks: Hartford Elks will give a benefit 5 for the Meriden Elks.

WILLIMANTIC.—Loomer Opera House (J. H. Gray, manager): The Crust of Society April 29; fine audience. The Hustler 2, fair business.

MYSTIC.—Opera House (Ira W. Jackson, manager): Frank Mayo in Davy Crockett 6; full house. McGibney Family 11.

FLORIDA.

JACKSONVILLE.—Park Opera House (J. D. Burbridge, manager): Milton Nobles was greeted by a crowded house April 25 in For Revenue Only. The many satirical hits on politics were well received, and the entire play was punctuated by rounds of applause.

GEORGIA.

BRUNSWICK.—L'Arioso Opera House (W. T. Glover, manager): Milton Nobles in For Revenue Only April 26; large and fashionable audience.

WAYCROSS.—Opera House (W. P. Whelpley, manager): Josephine Cameron in East Lynne April 27; fair business.

ATLANTA.—De Give's Opera House (L. De Give, manager): Signor Campobello, late of Her Majesty's Theatre, London, in grand opera April 28, 29; large and appreciative audiences. Wilfred Clarke 1-3; poor business; fair performance. Frank Deshon 4-14.——Item: Will Deshon, managing Frank Deshon Opera co., is in the city looking after the interests of his co.

ILLINOIS.

CANTON.—New Opera House (C. N. Henkle, manager): Warde-James comb. April 26; Barry and Fay in McKenna's Flirtation 28; both to good houses.

GALESBURG.—The Auditorium (F. E. Berquist, manager): John Dillon April 28; good house. Charles L. Davis in Alvin Joslin 3; large advance sale.

MONMOUTH.—Pattee's Opera House (Perley and Webster, managers): Uncle Tom's Cabin (Sutton's) to good business April 26. Performance poor. The co. closed season here, and most of them went to Ottumwa, Ia.

FREEPORT.—Germania Opera House (H. J. Moogk, manager): Lillian Kennedy in She Couldn't Marry Three played a return engagement to a fair-sized audience April 27.

MATTOON.—Dole's Opera House (Charles Hogue, manager): The Kirmess, given by local talent, April 26, 27; S. R. O. Professor Bristol's Equescurriculum 28, 29 pleased small houses.

PEORIA.—The Grand (J. S. Flaherty, manager): Hoss and Hoss April 26; good business. McKenna's Flirtation 27; fair house. Country Circus 28, 29, and matinee. Warde and James 1 in Othello; large and fashionable audience.

CHAMPAIGN.—Walker Opera House (S. L. Nelson, manager): The May Bretonne co. April 24-29; good business.

STREATOR.—Plumb Opera House (J. E. Williams, manager): McKenna's Flirtation pleased a large audience April 26.

AURORA.—Evans' Grand Opera House: Robert Mantell April 28; Warde and James in Julius Cæsar 29; both to fair houses. Nat Goodwin in A Gilded Fool 2; crowded house.

ENGLEWOOD.—Marlowe Theatre (W. A. Miller, manager): Fabio Romani to fair business April 25-27. The Fire Patrol 14-17.

ELGIN.—Du Bois Opera House (F. W. Jencks, manager): Mr. Potter of Texas April 27; large and well-pleased audience. Fabio Romani 29 pleased a large audience.——Item: Mr. Lawrence closed his season here 25. He will spend a few days in Chicago.

SPRINGFIELD.—Chatterton's Opera House (R. I. Chatterton, manager): The Country Circus April 25; largest audience of the season. Clark and Cox's Ben Hur, with local cast, gave five performances to S. R. O. three nights, and good business the remainder.

QUINCY.—Opera House (A. Doerr, manager): Louis James and Frederick Warde April 27 in Julius Cæsar, with excellent support, played to the largest and most fashionable audience of the season; S. R. O.; everyone highly pleased. Spooner Comedy co. opened a week's engagement 1 to a crowded house.

ROCKFORD.—Opera House (C. C. Jones, manager): Mrs. Katherine Fiske in concert April 25; crowded house. Mrs. Fiske is a Rockford girl. N. C. Goodwin presented A Gilded Fool to a crowded house 1. Mabel Amber and Minnie Dupree shared in the honors. The Uncle's Darling co. failed to make their appearance 29. Miss Ola Irvine left for Boston 1.

HYDE PARK.—Buffalo Bill's Wild West Show opened at Stony Island Avenue and Sixty-third Street April 26. They give two performances, daily, "rain or shine."——Vaudeville Theatre (Ed. Horan, manager): This house, located at Cornell Avenue and Fifty-sixth Street, was opened 1 by Hyde's Comedians. It has a seating capacity of 2,000, and is intended to be run as a first class variety theatre. Weber and Field 15.——Item: The Cottage Grove Amphitheatre, Sixtieth Street and Cottage Grove Avenue, will be opened June 1 with Pain's spectacle, The Siege of Sebastopol.

OTTAWA.—Sherwood's Opera House (C. H. Hodkinson, manager): Robert Mantell in The Face in the Moonlight April 29; large and appreciative audience. Eunice Goodrich 1, 2; large business.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Warde-James co. in Julius Cæsar April 28; crowded house. William Barry in McKenna's Flirtation 29; poor business.

MT. VERNON.—Music Hall (Fitzgerrell and Stratton, managers): St Plunkard 1; large business. May Davenport 6.

JACKSONVILLE.—Grand Opera House (Smith and Hayden, managers): Country Circus April 27. Warde-James co. in Julius Cæsar 2 were greeted by a packed house, with prices doubled.

IOWA.

DAVENPORT.—Burtis Opera House (Charles T. Kindt, manager): Rentfrow's Jolly Pathfinders opened for a week's engagement to big business, April 30.——Item: F. W. Kindt, stage manager of the Davidson Theatre and the Academy of Music of Milwaukee, has been in this city completing the plans for remodeling the stage of the Burtis, which will be undertaken during the Summer. Mr. Kindt is the brother of the lessee of the Burtis.

COUNCIL BLUFFS.—Dohany Theatre (John Dohany manager): A Breezy Time April 27; fair business.

ATLANTIC.—Opera House (Lester L. Tilden, manager): A Breezy Time drew a fair-sized audience April 26 in spite of other local entertainments. Phœnix H. and L. Co. ball 1; A. O. H. in Ireland and America 2; Galloway's Empire Specialty co. 8-29, closing the season.

DUBUQUE.—The Grand (William T. Roehl, manager): Saengerbund Concert packed the house April 24. She Couldn't Marry Three to a full house 29.

DECORAH.—Grand Opera House (C. J. Weiser, manager): John R. Cumpson, in The Merry Cobbler April 28 to fair business.

OSKALOOSA.—Masonic Opera House (H. L. Briggs, manager): James A. Riley in A German Soldier drew a fair-sized house April 8.

SIOUX CITY.—Peavey Grand (E. L. Webster, manager): Jack McAuliffe in The King of the Turf April 25; moderate business. John Stetson's

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co. in The Crust of Society 28, 29; light houses. Patti Rosa in Miss Dixie 1; fair house.

BUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt manager): James Reilly in A German Soldier to a fair-sized house 4.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): James A. Reilly in A German Soldier to good business April 25. Fitz and Webster's A Breezy Time 29; the musical numbers were well received.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Eunice Goodrich comb. closed a successful week's engagement April 29. Alvin Joslin 2; good business. Nat Goodwin 4; Patti Rosa 6.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): A Fair Rebel had an average house April 27. It was billed for two performances, but owing to the illness of their leading lady gave no performance 26.

EVANSVILLE.—GRAND (King Cobbs, manager): Lawrence Hanley 2; Warde and James 4; Robert Ingersoll 5.——PEOPLE'S (T. J. Groves, manager): Lew Dockstader drew a large house 1, though the night was very disagreeable. Si Plunkard 4; Little Nugget 7, 8.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Mr. and Mrs. Robert Wayne commenced a week's engagement 1 to good business.——ITEM: George A. Dickson, of Indianapolis, has renewed his lease of our Opera House for three years, from June 1. His present manager will be retained. There was a material increase of rental, but the owner, M. H. Spades, has contracted with the lessee to redecorate the house, repaint and repair the chairs, build an outside stairway and remodel the entrance. The old scenery will be repainted and new scenery added.

HUNTINGTON.—OPERA HOUSE (S. M. Savier, manager): A Fair Rebel April 29; small house; good performance.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): McCutcheon and Cooley Dramatic co. in a series of plays poorly presented April 22-29. H. Cawthorn in Little Nugget drew a large and well pleased audience 1.——ITEM: This closes our regular season here until September. Mr. O'Brien reports a very successful season pecuniarily.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Richard Mansfield drew a crowded house April 26 in Beau Brummell. Fire Patrol 2, 3.

FORT SCOTT.—DAVIDSON OPERA HOUSE (Harry C. Ernich, manager): Flint, the mesmerist and hypnotist, assisted by his daughter, closed a successful week's engagement April 30. The Calhoun Opera co. will close our season 6.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Elliott Alton, manager): Fitz and Webster in A Breezy Time to a fair-sized audience April 20. Hallen and Hart in The Idea to a good house 24. Richard Mansfield with a good co. gave one of the finest performances ever seen here to a large and fashionable audience 24. Mr. Mansfield was called before the curtain repeatedly. Ezra Kendall in A Pair of Kids 25; The Fire Patrol 30; both to small houses.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Peter Jackson in Uncle Tom's Cabin April 27; fair sized audience. The Calhoun Comic Opera co. presented Said Pasha 28 to a large and enthusiastic audience.——ITEM: E. F. Martens sang the part of Hassan Bey on three hours' notice, and made a decided hit.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): G. G. G. Comedy co. opened a week's engagement 1 to a good house; performance satisfactory.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): New York Stars 8.

GEORGETOWN.—BARLOW'S THEATRE (William Keller, manager): New York Stars gave a splendid performance April 28.

OWENSBORO.—NEW TEMPLE THEATRE (A. G. Sweeney, manager): Lawrence Hanley in The Player 3; fair business.

MAINE.

BELFAST.—OPERA HOUSE (I. M. Cottrell, manager). Al. Martz Specialty co. 4.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Charles Dickson in Incog. April 27; poor business. Barney Ferguson in McCarthy's Mishaps 2, fair house.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Denman Thompson in The Old Homestead April 24, 25; large business. Charles Dickson in Incog 28; fair business.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Jane, preceded by the curtain-raiser Chums, to good business April 26. A concert 27 by the Lowell Orchestral Society pleased a small but select audience. Madame Lillian Nordica was the leading feature and she was enthusiastically encored. Cosgrove and Grant's comedians in The Dazzler 28, 29, and matinee gave excellent performances to large and appreciative houses. Joe Ott, Anna Boyd, Jesse Hatcher, Max Miller and the Clipper Quartette were received with great favor.——MUSIC HALL: Thomas and Watson, managers: McHenry's English Swells Burlesque co. to fair business 24-29.——BIJOU THEATRE (Abe Spitz, manager): Reeves' Burlesque co. in Faust to large houses 24-29. Blue Beard, the rebel spy, lectured 30 to a small house.——ITEMS: Albert W. Scott, of Music Hall, had a benefit 28. A list of volunteers, both local and professional, assisted by the house orchestra gave a pleasing entertainment to a good house.—The Dazzler will close season 6 in Woonsocket, R. I.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Harry Lacy in The Planter's Wife played a return date to fair business April 26. Roland Reed had a good-sized and very appreciative audience to witness Innocent as a Lamb 2.——GAIETY THEATRE (Abe Spitz, manager): The Eclipse Quartette gave a sacred concert to a fair house 30. The Nibbes Burlesque and Specialty co. opened to a large and well-pleased audience 1. The Nibbes, McGrew and Arnold and Ida Siddons did good work and received liberal applause.——ITEM: Al. Sutherland, manager of The County Fair co., was in the city 26. He was formerly a resident of this place and has a host of friends here.

WORCESTER.—THEATRE (Rock and Brooks, managers): Rice's 1492 April 27-29; big houses. Frank Mayo 1; light house. Gilmore's Band 2; fair house.——LOTHROP OPERA HOUSE (George E. Lothrop, manager): Ticket-of-Leave Man 26-29 and Fanchon 1-3; all to good business.——FRONT STREET OPERA HOUSE (George H. Batcheller, manager): Sam T. Jack's comb. 27-29 and U and I 1-3; fair business.——ITEM: The funeral of Manager Arnold, who died from injuries sustained in an accident in New York, took place 2 from his late residence. The funeral was in charge of the local lodge of Elks No. 249. The floral tributes were many and very beautiful. The matinee was omitted at the Front Street Opera House as a tribute to its late manager. The employes of the house, eighteen in number, attended the funeral in a body. The interment took place in Woonsocket, the former home of the deceased.

PITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): Roland Reed in Lend Me Your Wife April 28; very good business; pleasing performance.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Jane and Chums were enjoyed by a good-sized audience April 27. Mlle. Rhea 28 drew fairly as Josephine Empress of the French. Harry Lacy and The Planter's Wife 29; small house. Hanlon's Superba 12, 13.——ITEM: The editor of a local French paper was so elated over the arrival of his first heir, which happened about the time of the Rhea engagement, that he named it after that talented actress, and sent her a handsome basket of flowers in the evening.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): A large audience witnessed The Senator with Louis Aldrich in the title role April 27. Frank Mayo's Davy Crockett was witnessed by a small but pleased audience 28. Herrmann entertained one of the largest audiences of the season 29, and everybody came away with the impression that Herrmann was greater than ever. Harry Lacy in The Planter's Wife entertained a small audience 1.

MARLBORO.—THEATRE (F. W. Riley, manager): The Dazzler April 26; large audience. Joe Ott made a great hit. The Hustler 29; good business.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): The Planter's Wife April 27; small house. Rhea in Josephine 29; good house. Co. closes season 1; and Rhea sails for Paris 20. The past season has been more successful in a pecuniary way than any for three years. Roland Reed in Innocent as a Lamb 1; large audience.

HAVERHILL.—ACADEMY OF MUSIC (James P. West, manager): McCarthy's Mishaps April 27; house and performance fair. Roland Reed in Lend Me Your Wife 29; large house; fine co.

TAUNTON.—NEW TAUNTON THEATRE (Harry Jordan, manager): Rhea as Empress Josephine April 27; small but well-pleased audience. Charles Frohman's co. presented Chums and Jane 28 to S. R. O. The Hustler 1; large house.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): George C. Staley in A Royal Pass April 26 to light receipts. The Hustler, with Tom La Mack in John Kernell's place, attracted a large audience 28. The performance was not up to the usual standard of this co. Barlow Brothers' Minstrels 6.——ITEM: The local lodge of Elks will have a double benefit 11, Hoyt's Temperance Town will be the attraction in the afternoon and James O'Neill in Monte Cristo in the evening.

NORTH ADAMS.—WILSON OPERA HOUSE (Thomas Hanley, manager): John L. Sullivan April 25; packed house. Harry Lacy 2, return engagement, Planter's Wife; crowded house. Barlow Brothers' Minstrels 3; large audience. This house will close 12 with the John Thomas Comic Opera co.——ST. JOSEPH'S HALL (Michael O'Brien, manager): Eileen Oge 4 presented by local talent drew a well-filled house. Miss E. Flynn as Eileen gave a creditable personation of the character.

WESTFIELD.—OPERA HOUSE (A. H. Turron, manager): Helen Barry 1; small audience. The Crust of Society 3; fair house; very satisfactory performance.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE (P. W. Soute, manager): Peter Baker April 25, 26; good business. About seventy-five of the local Knights of Pythias attended the first night in a body to greet Mr. Baker, who is a member of that organization.

GRAND RAPIDS.—POWERS' GRAND (W. H. Powers, manager): Charles A. Gardner, with his songs, dances and pleasant love, entertained a fair-sized audience April 29.——GRAND OPERA HOUSE (O. Stair, manager): J. H. Browne's Theatre co. in repertoire 1-6 to fair business. The Vendetta 7-12.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Devil's Auction April 25; large audience. A fair-sized audience witnessed The Burglar 27.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Brown's Theatre co. week of April 24-29; light business.

SAGINAW.—ACADEMY OF MUSIC: (S. G. Clay, manager): Vale's Devil's Auction to a crowded house April 26. The Burglar 28, 29; fair business.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Dr. Bill was presented April 25 by an excellent co. to a fair house. Stetson's U. T. C. co. 29, matinee and evening, to good business.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Burglar—fair performance—to a light house April 26. Abbott and Teal's Comedy co. in Niobe—among the very best of the season's bookings—drew a good house 2.

RED JACKET.—OPERA HOUSE (J. D. Cuddihy, manager): Cyr Brothers April 29; S. R. O.; hundreds turned away; audience highly pleased. Cyr Brothers do more than they advertise, and have been requested to give a return date. McCabe and Young's Minstrels 28.

OWOSSO.—SALISBURY'S OPERA HOUSE (F. E. Konler, manager): Shadow D tective April 17; Ray L. Royce 24; both to good business.——ITEM: THE MIRROR will hereafter be on sale at George Graham's News Depot in this city.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Turner's English Girls drew a fair house April 26. Dockstader's Minstrels 12; Is Marriage a Failure 19.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Charles A. Gardner April 26; fair business. Stetson's U. T. C. co. 27; good business. Yale's Devil's Auction 29.——GRAND OPERA HOUSE (Harry Churchill, manager): Frances Labadie 1; fair business.

MINNESOTA.

DULUTH.—THE LYCEUM (Arthur Miller, manager): Kajanka April 26; fair house. Januschek 1 in Macbeth and 2 in Meg Merrilies to very satisfactory business. Disagreeable weather prevented many from attending the first evening, but those who braved the inclemency of the night were well repaid by the admirable presentation of Macbeth. The audience at first was cold and unresponsive, seemingly in sympathy with the weather, but at the close of the fourth act the applause was vigorous and the star was called before the curtain. The support was excellent, notably that of Joseph Ransome as Macduff, and Wilbur Hudson as Malcolm, while the leading man, Edmund Collier, sustained his well known reputation and met with a warm reception. Sousa's Band and Marie Wainwright follow.——TEMPLE OPERA (John T. Condon, manager): Sport McAllister 26; very good house. William H. Crane 5, 6 and matinee. The indications are that Crane will play to very large business. Ole Olson 2, to very satisfactory advance sales.——ITEMS: W. H. Eastman, the whilom treasurer of Temple Opera, and who was recently appointed assistant manager of Condon's new Northwest Circuit, is temporarily looking after his business interests in the firm of Eastman and Hardy, dealers in bicycles and typewriters. He has been succeeded as treasurer by his brother, U. Grant Eastman, of Syracuse, who is the happy possessor of very suave manners and an agreeable disposition, and who will undoubtedly make himself a favorite with the theatregoing public.—A. W. Little, the handsome treasurer of the Lyceum, will act as clerk on the *Ottawaga* which plies between Duluth and Chicago on World's Fair business. He will reconnect himself with the Lyceum at the close of the season. He has made himself a great favorite with the public, and his genial countenance will be missed for the time being.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): German Theatre co. April 25; fair business.——ITEMS: Frank Murphy in A Striking Resemblance canceled date 29.

WINONA.—OPERA HOUSE (E. K. Tarbell, manager): Bobby Gaylor in Sport McAllister filled the house April 24. Janauschek 5; Ezra Kendall 10.

MISSOURI.

SPRINGFIELD.—GRAND OPERA HOUSE (S. F. Heffernan, manager); Calhoun Opera co. 2, 3.——BALDWIN THEATRE (A. B. Crawford, manager): Uncle Tom's Cabin with Peter Jackson as Uncle Tom April 29; S. R. O. Marie Wainwright 6.

ST. JOSEPH.—NEW CRAWFORD THEATRE (C. P. Elliott, manager): Hallen and Hart pleased a large audience April 24. Richard Mansfield with a good co. filled the house 25. Ezra Kendall to good business 26. The Crust of Society drew largely 27. Jack McAuliffe 4; The Fire Patrol 5, 6.——COMMENT: There seems to have been a flood of pugilistic stars in this section recently, and they all draw well, too.—It is said the Tootle estate has finally made satisfactory arrangements with all their tenants, and will now surely soon commence the long-talked of alterations to Tootle's.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Peter Jackson as Uncle Tom drew the largest house of the season April 28. Calhoun Opera co. gave a very pleasing performance of Said Pasha to fair business 1.——HAVEN OPERA HOUSE: Dark.

MONTANA.

GREAT FALLS.—OPERA HOUSE (C. H. Wright, manager): A Night on the Bristol April 25; very good business.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): John P. Sheridan in Widow O'Brien April 25-27 to good business. Aaron H. Woodhull in the new Uncle Hiram 28 to S. R. O.

ANACONDA.—EVANS' OPERA HOUSE (John Maguire, manager): J. P. Sheridan as Widow O'Brien in Fun on the Bristol to good business 1. Richard and Pringle's Minstrels 4; The Nabobs 11.

NEBRASKA.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Hallen and Hart in The Idea April 26 to good business. Ezra Kendall in A Pair of Kids 28; fair house.——ITEMS: Treasurer J. P. Pro, of A Pair of Kids co., informed your correspondent that John J. McGee leaves their co. here, his place to be filled by Stanley Macy; also that Arthur Dunn will join the co. here.—Hallen and Hart play a return date here June 5.

LINCOLN.—THE NEW LANSING (E. A. Church manager): Hallen and Hart made their first appearance here in The Idea April 25 to a rather light house. Lewis Morrison gave a fine production of Faust to a big house 26.——THE FUNKE (L. M. Crawford, manager): Ezra Kendall, supported by Carlotta, Arthur Dunn and a capable co. presented A Pair of Kids to a good house 29.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): Concert by local talent April 26; good house. Lewis Morrison in Faust 29; house packed.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The Burglar to light receipts April 27.——OPERA HOUSE (E. A. Mitchell, manager): Gilmore's Band drew fairly well matinee 28. The Crust of Society 4.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Royal Pass April 25; Stuart Robson in The Henrietta 26; both to good business. Dazzler 27; S. R. O. The Ushers' annual benefit 28; Editha's Burglar was the attraction, and netted $450.——SMYTH'S OPERA HOUSE (Charles J. Gorman, manager): The Agnes Evans Burlesque co. week ending 24; good business.

NASHUA.—THEATRE (A. H. Davis, manager): Nevers and Jones's Minstrels April 29; fair house.

NEW JERSEY.

CAMDEN.—TEMPLE THEATRE (C. L. Durban, manager): The Crust of Society drew a large house 2. The Old Homestead 3, 4. Mrs. John Drew special matinee 5. Dr. Bill 10, 11.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Denman Thompson's Old Homestead made its tenth visit to this city 1, 2. The play is more attractive than ever. The two large and enthusiastic audience netted $2,500.——TEMPLE THEATRE (F. J. Bacon, manager): Big Specialty co. 1-6; large business.

NEWARK.—MINER'S NEWARK THEATRE (Col. William M. Morton, manager): Francis Wilson and his co. in The Lion Tamer to S. R. O. 1-6. Fanny Rice 8-13.——JACOBS' THEATRE (M. W. Tobin, representative): Donnelly and Girard in The Rounders to large house 1-6. The Pulse of New York 8-13.——WALDMANN'S OPERA HOUSE (Fred. Waldmann, proprietor): Rice's Vaudeville co. to the usual crowded houses 1-6. George Dixon's Vaudeville and Specialty co. 8-13.

LONG BRANCH.—BROADWAY THEATRE (Nelse Cannon, manager): Benefit Daughters of Liberty (local) April 27; The Boy Tramp 3; both to fair business.

HOBOKEN.—ROSS' THEATRE (W. S. Ross, manager): Nora Machree 1-3 to light business. Clara Coleman made a bright little Nora. Peck's Bad Boy followed 4-6 to fair attendance. A local association occupies the house 8-9.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (F. L. Witt, manager): Ole Olson April 19; small house. Mozart Symphony Club 22; good house.

JAMESTOWN.—LLOYD'S OPERA HOUSE (J. M. Lloyd, manager): Uncle Hiram 2; full house.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager): Alba Heywood in Sol Smith Russell's New Edgewood Folks to good business. Mr. Heywood can rest assured that he will always be welcomed by his large circle of admirers here. Aaron H. Woodhull, supported by Troja Greswold, in Uncle Hiram to good business 3.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (O. H. Butler, manager): Stuart Robson in The Henrietta to a fair house April 26. The Albany Musical Association gave three concerts 1, 2 to very large houses.——LELAND OPERA HOUSE (H. P. Soulier, manager): Hanlons' Superba to good business 1-3. Fanny Rice for Manager Soulier's benefit 3.——FAMILY THEATRE: Master and Man, with Frank Karrington, an old Albany boy, in the lead, pleased large audiences 1-3.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: The Patrol was well presented to good-sized audiences April 27-29. The Clemenceau Case to big business 1-3. Willie Collier in Hoss and Hoss 5; Leavitt's Spider and Fly co. 6.——WIETING OPERA HOUSE (Wagner and Reis, managers): John Drew in The Masked Ball drew a large and fashionable audience 25. Digby Bell in Jupiter to good attendance 28. Jane 1-3 was well attended. Gus Williams in April Fool 4.——ITEMS: Georgia Gardner, a Syracuse girl, whose with Jane, received a hearty reception upon her appearance 1, and a magnificent basket of flowers from the Players' Club.—William A. Daniels, the comedian, who is resting here, is considering a couple of offers for next season.

UTICA.—OPERA HOUSE (H. E. Day, manager): John Drew presented The Masked Ball April 28 before a large and delighted audience. The Digby Bell Opera co. sang Jupiter 1, 2 before large and well-pleased audiences.——ITEMS: Arthur E. Seymour, the resident manager of the Wonderland in this city, sails for Europe in June on a two months' pleasure trip.—Dave Densback, of Rice's 1492, spent a few days at his home in this city during the week.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff manager): The Boston Symphony Orchestra attracted a large and well-pleased audience 3. Jane, with Johnstone Bennett in the lead, appeared before fine houses 4-6. Gilmore's Band 8; Modjeska 11-13; Wilbur Opera co. 15-27.——COOK OPERA HOUSE (H. R. Jacobs, manager): The Spider and Fly tested the capacity of the house 1, 2. The co. is strong in specialties. The La Porte Sisters, Harry Starr, and Kelly and Ashby were liberally applauded. Beautiful scenery and handsome costuming were a pleasant adjunct. Hoss and Hoss was presented to a good house 4. Willie Collier kept everybody in the best of humor.——ACADEMY (H. R. Jacobs, manager): Lost in New York was presented to crowded houses 1-6.——MUSEE THEATRE (M. S. Robinson, manager): Business good 1-6. Mary Barger de Georgay's singing was an agreeable feature. Nellie Peters in her vocal efforts compared favorably with the star.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Madeline Merli in From Frou April 27; light business. Digby Bell in Jupiter was enthusiastically received by a large audience 29. Gus Williams made his first appearance in many years and pleased a large audience 3.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Old Jed Prouty was presented here for the first time April 29 to a large and well-pleased audience. At the end of the third act Richard Golden was called before the curtain, when he made a very humorous speech. The first appearance here of Blue Jeans attracted a very large house 2. Rentz-Santley Burlesque co. 4; good house.——ARENA: The Barnum show gives two performances here 19.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Spider and Fly April 25; packed house. Rentz Santley 29; fair business.

PEEKSKILL.—OPERA HOUSE: The Hustler 6.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will. E. Gant, manager): Madeline Merli April 28; fair house. Blue Jeans 4; Kirmess 5, 6.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Jennie O'Neill-Potter pleased a fair house April 27. Fanny Rice in A Jolly Surprise, preceded by Offenbach's beautiful operetta, Little Broom-Seller, 2; large and delighted audience.——ITEM: Our orchestra has been greatly improved by the addition of two new members.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, manager): The Police Patrol 8. St. Joachim's Philharmonic Society (a society connected with the local Catholic church) gave a very pleasing performance to crowded houses 2, 3.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam, manager): Madeline Merli in From Frou April 29; fair-sized audience. Star and co. deserved a better house.——PUTNAM MUSIC HALL (J. E. Smith, manager): Dark.——ITEM: Putnam Music Hall changed hands 1, J. E. Smith assuming the management.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): The Cashier co. 1; slim house; unsatisfactory business. The Old Homestead 11; packed house.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Lost in New York April 27; Gloriana 29; both to fair business. Fanny Rice in A Jolly Surprise 3; good-sized and much pleased audience.

BINGHAMTON.—STONE'S OPERA HOUSE (Clark and Delavan, lessees): Lost in New York April 28, 29; fair houses. Gloriana 1; excellent performance to a well filled house. Digby Bell Opera co. 3; large and well pleased audience.

COHOES.—CITY THEATRE (E. C. Game, manager): A fine co. presented Blue Jeans April 27, 28 to packed houses; everybody pleased. Kittie Rhoades 29 played The Inside Track at popular prices to big business. Sacred concert 30; Barlow Brothers' Minstrels 1.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Maude Hillman in The Rag-Picker's Child April 28; good performance to good business. The Fire Patrol 2; fair performance to light business.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): The New York Theatre Co. 8-10 in repertoire.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Mapleson Opera co. April 28 pleased a small audience. Gloriana 28; capacity of the house. Good performance.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Won by a Woman April 26; small business. Stowe's Uncle Tom's Cabin 28; fair business. Two Johns 29; crowded house.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Gloriana to a fair-sized audience April 28. Blue Jeans 3; packed house.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Power of the Press pleased a fair-sized audience April 29. Helen Barry in A Night's Frolic 2; fair business.——ITEM: THE MIRROR is on sale at Zahn's, 154 Main Street; Claus's, 126 Main Street; Ritter Brothers, 280 Main Street.

ALBION.—NEW GRAND OPERA HOUSE (H. A. Foster, manager): Rentz-Santley Burlesque co. 2; S. R. O. Gilmore's Band 6.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): Maude Hillman in The Rag Picker's Child April 29; fair business. Rentz-Santley Burlesque co. 3; fair-sized and pleased male audience. Gilmore's Band 10.——ITEM: W. E. Whitman, of Kittie Rhoades' co., which closed season at Cohoes, N. Y., is home for the Summer vacation.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Little Trixie April 27; fair business. Mora packed the house nightly 1-6.——ITEMS: Hunting's Circus was here 2, to good business.—A lodge of Elks will be instituted in this city 9.

OHIO.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Castle's Celebrities filled in week of April 24-29, caused by De Lange and Rising canceling at the last moment. We have seen a good many better specialty cos. and lots of poorer ones than Castle's co.——The Damrosch Orchestra gave a concert to a very large audience in Memorial Hall 27.

TORONTO.—CLARK'S OPERA HOUSE (R. W. Clark and Sons, managers): Noss Jollity co. April 26; large audience. Only a Farmer's Daughter 4.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Otto H. Biz, manager): A Society Tramp was presented April 25, 29 to well-pleased audiences. Gus Williams did well in his new play, April Fool. He was somewhat hindered in his vocal selections by his "World's Fair" cold, as he termed it. Dr. Bill 2.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Danger Signal 1; good house. Big 4 Opera House will be dark until 20, when Al. G. Field's Minstrels will close the season.

WARREN.—NEW OPERA HOUSE (Elliot and

[CONTINUED ON PAGE 13.]

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

BROADWAY—PANJANDRUM, 8 P. M.
CASINO—ADONIS, 8:15 P. M.
DALY'S—ROSINA VOKES.
EMPIRE—THE GIRL I LEFT BEHIND ME, 8:15 P. M.
GRAND OPERA HOUSE—HERRMANN, 8:15 P. M.
HARRIGAN'S—REILLY AND THE 400, 8 P. M.
HERRMANN'S—CREDIT LORRAINE, 8 P. M.
H. R. JACOBS'—SHAMUS O'BRIEN, 8:15 P. M.
IMPERIAL MUSIC HALL.—VARIETY.
KOSTER AND BIAL'S—VARIETY AND OPERETTA.
LYCEUM—THE GUARDSMAN, 8:30 P. M.
MANHATTAN—THE THREE GUARDSMEN.
PALMER'S—A. M. PALMER'S STOCK CO.
PROCTOR'S—THE LOST PARADISE, 8 P. M.
STAR—A BAD BARGAIN, 8:15, P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE—WILSON BARRETT, 8:15 P. M.

BROOKLYN.

ATHENÆUM—THE MASKED BALL.
BEDFORD AVE.—HOBSON AND WACK.
COLUMBIA—THE MARRIAGE SPECTRE.
GRAND OPERA HOUSE—THE RAINMAKERS.
PARK—THE RIVALS.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is always gaining and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

ONE by one the musty and ancient proverbs that preclude woman are falling innocuous under the progressive assaults of this end of a great century. The saw about "whistling girls and crowing hens" seems particularly obsolete and ineffective in the light of the success of Mrs. Shaw, who, having conquered this country with her merry piping and astonished the effete Orient, has returned to London where she is winning new triumphs.

VANITY FAIR asserts that the London theatrical season has literally collapsed; that even Irving has been compelled to sacrifice one night a week to revivals; and that the music halls, formerly so prosperous, are also on the ragged edge of disaster. Which suggests the hope that following this lethargy there may come a change of public taste.

BETWEEN mobbing at the hands of society women and a controversy with a piano monopoly at Chicago, PADEREWSKI was made so nervous that he could not play for the Actors' Fund on Friday. We ought to do some things differently in this country.

JEUNE PREMIER and other theatrical attitudes are now being transferred to Broadway, and as the season of quietude advances, we see that the walking gentleman really walks.

IN the royal theatres of Berlin the players are debarred from curtain calls. When royalty wishes to see the actors royalty can go behind.

IT is said that some Parisian actresses wear paper lace. Quite as legitimate as glass jewels.

WHY "VETERANS?"

OUR esteemed contemporary, the *Herald*, recently referred to Mr. NELSON WHEATCROFT as the "veteran actor." The same journal still more recently mentioned Mr. A. M. PALMER as the "veteran manager."

Why "veteran?"

Each of these gentlemen is in the prime of life, quite as capable of conducting his affairs successfully as Mr. JAMES GORDON BENNETT is of managing the *Herald;* yet we imagine no one would be more surprised than Mr. BENNETT, who is a little more than fifty, at having that epithet bestowed on him.

Twenty years hence Mr. PALMER, Mr. WHEATCROFT, and Mr. BENNETT might appropriately be termed veterans.

It was the *Herald* which some time ago began a local report with the words "An old man of fifty-four." This is a country where no age is much respected; but there should at least be a discrimination between the years "which bring the philosophic mind" and those at which the mental capacity for being philosophic begins to decline.

PERSONAL.

SANGER.—Frank W. Sanger has moved his office to the Empire Theatre building.

JANSEN.—Marie Jansen, it is understood, will sing at one of the Broadway theatres during the Summer.

RICE.—Fanny Rice arrived in town Sunday. She will remain at the Gilsey House until the 20th instant, when she will sail for Europe.

HOEY.—William Hoey will sail for Europe May 20. He will be accompanied by John Russell.

TUTHILL.—Ben Tuthill, the popular manager, leaves for Detroit on Wednesday to manage his Summer opera company.

WAINWRIGHT.—It is said that Marie Wainwright will retire from the stage after this season.

PLUNKETT.—Charles Plunkett has been with Francis Wilson for five years—ever since Mr. Wilson started out as a star, in fact. Mr. Plunkett has decided to make a change, and he is now at liberty to engage elsewhere. If he consults his inclination he will leave comic opera and return to the walks of comedy, pure and simple. Last Summer Mr. Plunkett and his wife made a trip from New York to Boston on bicycles. This Summer they intend to go to the mountains—somewhere where there is a lake and good fishing.

THOMPSON.—Clara Louise Thompson has left New York and has gone to her home in the West. She has formed certain plans for next season which will soon be in shape to announce.

MARTIN.—Olive Martin's season with Carroll Johnson's company will close on May 16, after which she will be free to accept a Summer engagement. Miss Martin is a Californian. She is a handsome woman and a talented actress.

KENDAL.—W. H. Kendal is the subject of a supplemental picture in London *Vanity Fair*, in a series that has treated public men of Britain with something more than realistic candor. *Vanity Fair's* picture, in fact, makes the amiable William H. look foolish—which he is not.

PALMER.—After the bustle and labor attendant upon the preparations for his last week's productions at Palmer's, A. M. Palmer went to Stamford, Conn., on Tuesday and enjoyed a couple of days of quiet at his country-seat there.

MORTIMER.—It is said on excellent authority that James Mortimer has netted $20,000 from his successful comedy, Gloriana, in this country.

LEAGUE.—Mrs. A. M. Palmer, president of the Professional Woman's League, is delighted with the successful results already achieved by the League's dress-making and millinery departments. The new classes in art and languages established by this organization are flourishing also.

REHAN.—Ada Rehan caused a sensation on Chestnut Street, Philadelphia, on Friday, according to the *Times* of that city. Dressed in a becoming brown cloth gown, with a cape, and a stylish hat of the same color "effectively combined with quantities of black tips," she led a "vicious-looking bulldog by a massive silver chain," and apparently unconscious of the throng that curiously followed her, proceeded to the theatre accompanied by a colored maid.

MODJESKA.—Madame Modjeska was the chief figure of a reception and luncheon given by Mrs. Ferdinand Emerson in Boston last Thursday. Among the guests were the Count Bosenta, E. S. Willard, Otis Skinner and Wadsworth Harris, of Modjeska's company, and a nephew of the hostess.

BARRIE.—J. M. Barrie has been asked to permit his name to be used as a candidate for the chair of English literature in the University of Aberdeen, vacant through the death of Professor Minto.

GROSSMITH.—George Grossmith sailed for England by the *Teutonic* last Wednesday. He will return to this country in January next. Meantime he will introduce a skit on American manners in his London entertainments. Mr. Grossmith told an interviewer before his departure that he found American audiences will stand a good deal of pleasant chaffing. That isn't the only thing they will stand, by any means.

GILMORE.—Helen Gilmore will play Stalacta during the rest of The Black Crook's run at the Academy.

JEFFERSON.—Sensational despatches alleging the serious illness of Joseph Jefferson were sent out from Cincinnati on Saturday. Mr. Jefferson, with his son William, arrived in New York Sunday night. Mr. Jefferson showed no trace of illness. It appears that he had a slight attack of dyspepsia at Cincinnati on Saturday, and did not feel like playing Rip Van Winkle there on Saturday night in consequence. His season was to have closed on Saturday. The sole remaining performance was canceled, and Mr. Jefferson started for New York. It is said that all signs of illness had disappeared before he took the train.

ELLEN BURG.

A portrait of Ellen Burg, an accomplished actress who is rapidly winning popularity here, is seen on the first page of THE MIRROR this week. Miss Burg's first dramatic instruction was from Frieb Blumenauer, a noted German teacher of stage arts, who at the end of six months declared that Miss Burg had profited as fully as pupils usually did after a year's course. Miss Burg's first professional appearance was made in a small German theatre, and her first role was that of Fanchon. Successful, she next appeared in Hamburg's largest theatre, where she played in German and French. Thence she went to Berlin. Here Possart saw her and was so impressed with her ability that he took her on a tour of Russia, where she was very successful in his support. Miss Burg came to this country with Possart and at once won the attention her work deserved. She has played with all the prominent German stars, and with all has been successful. She seems almost equally happy in comedy, serious and emotional work, and her versatility is linguistic as well, as she plays in German, French or English with equal facility. She made her debut in this country at Amberg's Theatre in this city, in The Great Unknown, in 1889, and for two seasons she was a prime favorite at that house. Her first engagement in English was in Incog, in which she played the leading female part. Her second season in English developed a personal triumph, but she was unfortunate in her play. She was starred by George W. Lederer in Nothing But Money, taking a French dialect part in which she was most amusing. The Theatre of Arts and Letters next engaged her services. After this employment Miss Burg went to the Amberg Theatre, where, on April 29, she closed a very successful season of two weeks as a star in the German comedy, Der Leberman, an English version of which A. M. Palmer will produce next season, when Miss Burg will be seen in the leading part. At present Miss Burg is playing with happy effect a soubrette part in James Mortimer's one-act comedy, Two Old Boys, at Palmer's Theatre. Miss Burg went on the stage at sixteen years of age, seven seasons ago. Among her most valuable souvenirs she cherishes a bunch of flowers given to her at the Royal Theatre, Potsdam, by the then Princess, now the Empress of Germany. Miss Burg was married last November to Robert Edeson, leading man of the Boston Museum.

AUTHORSHIP OF THE SEVEN AGES.

A new and plausible claim to authorship of The Seven Ages is put forth. Not, of course, to the original Seven Ages, which rests securely with Shakespeare, despite the earnest efforts of the friends of the late Lord Bacon, but the Seven Ages that failed of success with Henry E. Dixey. J. Cheever Goodwin says this particular effort was his own, and that Harry Askin appropriated it without so much as asking leave. Mr. Goodwin says that long before the burlesque was produced by Dixey, that comedian and Askin called upon him and asked him to write something on the line of Adonis for Dixey. Mr. Goodwin was hard at work on other things at the time, but fully outlined to Dixey what he thought would give that actor good opportunity. The Seven Ages was the idea suggested. An arrangement was at once made by which it was understood that Mr. Goodwin would within six months put this idea into stage form. Several weeks later Mr. Goodwin received a note from Askin asking him not to bother about the play, as it had been decided that the idea would not be "just the thing." Mr. Goodwin therefore gave up the task, but was greatly and naturally astonished when Dixey and Askin announced The Seven Ages. Finding that nothing could be gained by agitating the matter, Mr. Goodwin did not at the time say anything about the theft.

CLOSING SEASON.

The subjoined companies have closed, or are about to close: Denman Thompson, Portland, Me., April 29; Fanny Rice's Jolly Surprise at Albany, N. Y., May 6; Lost in New York, Syracuse, N. Y., May 10; Gloriana, Danbury, Conn., May 13; Niobe, Buffalo, N. Y., May 15; Crust of Society (Western) Lincoln, Neb., May 6; Patti Rosa, Burlington, Ia., May 6; Alba Heywood, Omaha, June 3; Country Cousin (Frank Jones) Rochester, Pa., May 13; Little Nugget (Cawthorn) Louisville, Ky., May 22; McCarthy's Mishaps, Hartford, May 8; Rhea, May 13.

BOOTH-SHAKESPEARE MEDALLION.

The Booth-Shakespeare medallion, an artistic exhibit at the Actors' Fund Fair last year, has now become quite appropriately the property of the Players' Club. As has been noted a price was fixed upon it, and the members of that club have subscribed a sum in excess of that price, the money being intended by Mrs. Rachel McAuley, for whom the medallion was made as a memorial to her late husband, Barney McAuley, who was in his lifetime a warm friend of Edwin Booth, as an offering to that admirable charity. The following letter, therefore, explains itself.

241 WEST THIRTY-FOURTH STREET,
NEW YORK, May 6, 1893.

Frank W. Sanger, Esq.:

DEAR MR. SANGER.—I take great pride and pleasure in sending to you, as Treasurer of the Actors' Fund, the enclosed cheque for $1,050. This cheque is the result of the sale of the Booth-Shakespeare medallion—my gift of one year ago to the Actors' Fund Fair, made in memory of my husband, and his loving admiration for our great actor and personal friend, Edwin Booth. Upon the completion of the medallion by the sculptor, Mr. Theodore Bauer, it was thought by Mr. Joseph Jefferson, Mr. A. M. Palmer, and others, that the Players' Club should be its home, and I feel deeply indebted to those gentlemen whose co-operation has assisted to that end. A price of $1,000 was placed upon the medallion, to be subscribed for by members of the Club, in shares of $5 each. This amount, owing to the generosity of those interested, has now reached the sum of $1,050, which I enclose. Shares have been purchased by one hundred and twenty-one members, whose names and amounts of subscriptions I also enclose. Wishing the Fund a hearty God-speed, I remain,

Very sincerely yours,
RACHEL MCAULEY.

The following is a list of the subscribers to the Fund:

Ten shares: Joseph Jefferson, A. M. Palmer, Elbridge T. Gerry, W. K. Vanderbilt.

Five shares: Frank W. Sanger, Edwin J. Knowles, E. H. Sothern, E. S. Willard, W. H. Crane, J. W. Taylor.

Three shares: Prescott Hall Butler, R. M. Hooley.

Two shares: Daniel Frohman, Augustine St. Gaudens, W. Bayard Cutting, R. M. Hunt, T. W. Keene, Henry R. Wolcott, Samuel P. Avery, W. Butler Duncan, R. H. Halstead, O. H. P. Belmont, Joseph Bushnell, Eugene Tompkins, George B. De Forrest, R. B. Mantell, Parke Godwin, William S. Andrews, John Drew, George Sherman, H. B. Dominick, Leroy B. Hall, C. B. Foote, W. M. Habishaw, Charles P. Daly, Henry J. Miller, G. S. Bowdoin, James O'Neill, C. W. McAlpin, Charles V. Mapes, Richard Somers Hayes, Charles W. Thomas, James Phillips, Jr., James M. Waterbury, Henry L. Moech.

One share: Loyall Farragut, Clarence C. Buel, James Lewis, Jordan L. Mott, Jr., C. N. Bliss, W. F. Owen, T. S. Robertson, Douglas Taylor, F. F. Robinson, C. D. Belden, Charles Dudley Warner, R. M. Field, O. D. Byron, J. H. Stoddard, Richard Butler, P. T. Barlow, J. R. Sullivan, T. H. Nast, Theodore E. Leeds, J. W. Albaugh, Schuyler L. Parsons, W. H. Cannon, W. Seymour, J. L. Montgomery, Charles Bamburg, G. G. Haven, Julien T. Davies, L. R. Cheney, Abram S. Hewitt, Wilton Lackaye, Frank Mordaunt, William Hildreth Field, D. H. Harkins, Thomas W. Deming, C. W. Couldock, Morton Selten, Barton Hill, J. C. Osgood, A. C. Gurnee, Wilson Barrett, Otis Skinner, Richard H. Lawrence, John H. Hinton, Bruce Price, John A. Deady, J. A. Metcalf, Howard Kyle, Courtenay Thorpe, William Calder, Samuel T. Peters, Verner Clarges, F. F. Mackay, H. Holbrook Curtis, Robert Fulford, Vincent Sternroyd, Robert B. Suckley, Thomas J. Flagg, Horace E. Deming, Louis Aldrich, Richard N. Young, Charles H. Farnam, James Taylor, Charles H. Dutson, W. H. Crompton, Alfred H. Chappell, Thomas Hastings, James L. Carhart, Francis H. Kimball, John F. Zelby, George C. Boniface, Jr., W. W. Skiddy, E. A. Schroeder, Millard F. Pothemus, Percy Sage, Warner Miller, Franklin H. Sargent.

ENDORSED BY THE A. G. F.

At a meeting held on Sunday, Edwin Forrest Lodge, Actors' Order of Friendship, passed the following resolutions:

Resolved, That Edwin Forrest Lodge, Actor's Order of Friendship, heartily endorses the plan of receiving a contribution of ten cents from applicants for complimentary admissions to the theatres in New York and throughout the country, said contributions being for the benefit of that noble charity, the Actors' Fund of America.

Resolved, That we will use our best efforts to help the good cause along among members of our Order, as well as advocate the same among the theatrical profession generally.

The best methods for imposing the Fund tax will be discussed, and voted on at the annual meeting of the Association in June.

THE RIVALS' REVIVAL.

Sidney Drew ran over from Philadelphia during the week. He feels elated with the reception given The Rivals by Philadelphians. "We have done an enormous business," said Mr. Drew, "and the Grand Opera House has been crowded to its capacity every night. Our company includes Mrs. John Drew, McKee Rankin, Mrs. Sidney Drew and Ellen Plympton. We play a week in Brooklyn and Montreal and possibly Boston. No expense has been spared in making this revival memorable, and according to the press it has never been excelled."

MISS SELIGMAN'S NEW PLAY.

An English author has written a drama around the part "a mysterious wife who ghost-like haunts the play of Rosmerholm, by Ibsen, and Minnie Seligman intends to produce it." Rather an indefinite star part, but this is all the information about it at present at hand.

AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Robert A. Barnet, author of 1492, has just finished a comic opera called Prince Pro Tem. It is to be produced at Brooklyn on Sept. 4, and afterward at the Boston Museum for a run. Mr. Barnet is also at work on the libretto of another piece for E. E. Rice, the title of which will be Tabasco. Its production will occur early next season.

William Gill has written a play called The Rising Generation for William Barry, the comedian, who will produce it some time in August. Mr. Gill has written another play for Hugh Fay, Barry's erst partner, entitled In the Ould Country. It will be brought out within a few weeks. Annie Pixley has acted Mr. Gill's Miss Blythe of Duluth very successfully all this season, and she will retain it in her repertoire next season. Mr. Gill and Robert Fraser, his collaborator in the writing of Hendrick Hudson — produced originally by Fay Templeton—have sold that burlesque to Mrs. Jennie Kimball, who will present it, with Corinne in the title role, at the Alhambra, Chicago, early in June. The piece will be done on a scale of great magnificence, the intention being to continue it throughout the entire World's Fair season.

Will R. Wilson has rewritten his farce-comedy, The Man About Town, up to date for Manager W. H. Chisholm, who will make a tour with it next season, featuring Dorothy Daffron in the character of Mlle. Nocloz, the French ballet girl. Mr. Wilson's newest play Great Gotham, a local melodrama, is being considered by a prominent manager for production here during the Summer.

The title of the play upon which Charles Barnard and Mrs. Dotemus are at work is The Blue Bonnet.

Harry P. Mawson, author of A Fair Rebel, expects to have his new play ready for production in the Fall. Its background will be the Mardi Gras festival of New Orleans, giving opportunity for rich costume and pictorial scenic effects.

Cornelius Young, who dramatized and produced a version of Stevenson's "Dr. Jekyll and Mr. Hyde" some five years ago, is now acting as city editor of the Jersey City *Democrat*. Years ago Mr. Young was treasurer of Laura Keene's Theatre, under the business management of the late "Uncle" Ben Baker.

James W. McCarthy, the dramatic editor of the Jersey City *Democrat* and *Town Talk*, has written a one-act comedy, entitled Madame Favant. It deals with local and general topics, and has a novel plot and situations. A performance was given before an audience composed of newspaper and theatrical folk last week, and the result was highly gratifying to the author. The comedy will be put on the road next Fall under the management of George M. McCarthy.

Stanislaus Stange has been commissioned to write a new play for John Mason and Marion Manola.

A. E. Tryford has finished two romantic dramas, entitled respectively Edmund Kean and Charlotte Corday. He has also made an adaptation of Cavalleria Rusticana.

Gandillot's play, Le Sons Prefet de Chateau Buzard, which was produced last month at the Palais Royal, has caught the fancy of the Parisian public. An English version of the same piece was not so fortunate when produced in Chicago under the name of The Shining Light.

John W. Palmoni has written a comedy called Aunt Sarah, in which his brother, Cryptie Palmoni, will star next season.

It is announced that John Leroy will produce a new play next season, entitled A Pearl of the Ocean.

Ralph Winters' piece, A Story of a Kiss, was produced by Madeline Merli at Chicago last Saturday.

J. W. Carner has finished the manuscript of a play that he intends to produce next season.

A Trip to the City is the name of the farce-comedy by Francis Seymour that is to receive its initial performance at Paterson, N. J., on May 22.

The American rights of Sims and Raleigh's new comedy, Uncle John, have been secured by Daniel Frohman, and W. J. Lennox is to act the title role when the play is produced at the Lyceum.

Charles Barnard has been commissioned to write a play of the same style as The Country Circus.

Frederick Paulding has written a romantic melodrama entitled The Third Night, which, it is said, he intends to produce next season.

A. R. Haven writes: "The only dramatic work I have done since writing An American for Sol Smith Russell, which he is to produce in Chicago during the World's Fair, is a play of American life in four acts, that I have just completed. Although the chief character, an emotional role for a woman, is decidedly a starring part, the play is, nevertheless, suited to a stock company, and I may negotiate for its production at a stock theatre.

April Weather is to be the title of the new play Clyde Fitch wrote for Sol Smith Russell and which will shortly be brought out in Chicago.

The comic opera, Africa, which is soon to be produced in Denver, owes its libretto to Clay M. Greene and J. Cheever Goodwin.

Harry S. Sargent has finished the last act of The Man from Aroostook.

Pursie M. King's play, Blonde and Brunette, has been placed in rehearsal by Cora Van Tassel.

L. H. Bickford and Harry Izzard have written the libretto of an opera which they have christened The Keeper of the Key.

Glen MacDonough has written a play entitled Delmonico's at Six, in which Marie Jansen is to star next season.

Henry and company, the London publishers, are about to issue the Independent Theatre Society series of plays. The first volume will contain William Archer's translation of Brandes' piece, A Visit. In the same volume will be found Mr. Archer's essay on the Danish Drama.

The first two plays to be produced by the Society of British Dramatic Art are a drama called Two Men and a Maid, by F. H. Purchase and James Webster; and a one-act play, entitled The Ordeal, by Tom S. Wotton. Both are underlined for production at the Comedy Theatre, London, during the last week of this month.

PLAIN TALK ABOUT CHICAGO.

David Henderson arrived in New York on Saturday night. He leaves this (Tuesday) morning for Chicago. Mr. Henderson talked freely to a MIRROR reporter at the Imperial Hotel on Sunday, and gave some interesting facts concerning the present state of things in Chicago.

"When I say that this is the worst theatrical season Chicago has seen in years," remarked Mr. Henderson, "I am prepared to prove my words. There is not a house in Chicago, no matter what the attraction, whose business can compare with that of last year.

"Abbey's spectacle America at the Auditorium, which is being played on a big guarantee, is losing money. The Black Crook at McVicker's is a frost. Lillian Russell, who comes to the Columbia, is trying to curtail the engagement. Sol Smith Russell will limit his stay, while the smaller houses and attractions are appreciating the fact that they built in castles.

"Visitors coming to see the World's Fair find no time for outside entertainments. No one can realize what an enormous and stupendous exhibition is at Jackson Park. To do it thoroughly and to see everything requires more time and money than most people anticipate. In the history of the world there has never been anything to equal it, and generations will come and go without being afforded such sights. There is not a man living who, after once visiting the World's Fair grounds, can say there is the slightest hope for an outside attraction to make money.

"People who come to see the exposition find no time, or do they desire, to see anything else. At my house, for instance, which plays only the best attractions, Marie Tempest and others are playing to disappointing business. Where last year she would have played to $12,000, this season the receipts do not reach above $9,000. A month from now they would not be $6,000.

"Managers will find to their sorrow and disappointment, after an enormous expenditure, that visitors did not come to attend theatres. I for one am prepared and I expect to lose money. Not that my spectacle Ali Baba is a poor card, for we have never played to less than $12,000 in the week, but there never was a spectacle or play that could compete against a World's Fair. Take the expositions at Paris, London, Vienna and Philadelphia—did the theatres make any money? I guess not. Now, if theatres could not make money in these cities where the exposition was no comparison to ours what can be expected in the present case?

"I feel confident in saying that there will not be an attraction in Chicago two months from now that is playing there to-day. Now, I don't want MIRROR readers to misunderstand me—I am a Chicago man. I consider Chicago the greatest city in God's world. We show more enterprise, push and energy in one day than New York does in a month. We conduct everything on the fair and square plan, and besides having the largest population of any city in the United States, have the most inteligent and enterprising citizens; but, nevertheless, I must say that Chicagoans are satisfied to devote three months of a century to a World's Fair and fully appreciate that its balance of the time is all that theatrical managers could reasonably ask.

"I read the New York papers to-day, and I considered their attitute toward the Fair the most outrageous ever known in the history of journalism. Some months ago the New York *Herald* published a Berlin despatch about a paper in Cologne which misquoted Chicagoans. At that time it was suggested that the German government be asked to intercede on our behalf. What does the American public say to the attitude of New York papers which ridicules its own people? Is not the World's Fair of as much importance to New York as it is to Chicago? Will not New York derive millions from it? Is there a person from the far West or from foreign climes that comes to Chicago who will not visit New York?

"I contend that in the history of the world there never was so much prejudice shown as New York is exhibiting toward Chicago. Americans are not accustomed to such treatment, and it will only be a short time before New Yorkers will realize that fact. Thank God, we are able to take care of ourselves without the aid of Manhattan Island!

"I see that New York papers were surprised at the reception we accorded Duse. We are not governed by New York criticism, and for that reason we have failed to encourage French dancers, tolerate extortionate prices, or borrow New York fads. We judge New York attractions for ourselves and not by what your papers say. For this reason Wilson Barrett, Stuart Robson, Booth and Barrett, Hading-Coquelin, Irving, and other great artists never failed, but received ovations in Chicago. Your people claim to appreciate true art. Here's an illustration: Walker Whiteside, a play actor, is royally welcomed by press and public, but Wilson Barrett, who follows, is completely ignored.

"It is getting so now throughout the country that an attraction that bears the stamp of New York approval is boycotted by the intelligent theatregoer."

John J. Lanney and George W. Wakeman have secured Steele Mackaye's play, Money Mad, for next season, and will put it on with new scenery and an excellent cast.

REFLECTIONS.

The Police Patrol closes season at Mt. Vernon on May 15.

Charles Chapelle will spend the Summer in California.

John Archer and Frank Gayler will play The Messenger from Jarvis Section in Boston next week at the Palace Theatre.

Vernon Somers has closed with the John Dillon company, and returned to his home at West Haven.

Edmund Gerson, with Simmonds and Brown, is wearing a smile that illuminates his entire office. His success in securing clever artists for the Madison Square Garden this Summer is the cause assigned. Mr. Gerson tells THE MIRROR that he has secured the largest representation of foreign talent that has ever been brought over by any individual manager, and that when the list is made public and the names translated by experienced interpreters his prophecies will be fully realized.

The Rivals company played at the Grand Opera House in Philadelphia, last week, to the largest business known in the Quaker City for a long time.

Atwood Benton, of the New Broadway Theatre, Denver, is in the city arranging for a Summer opera company at his popular house. Mr. Benton reports a successful season.

Charles Leonard Fletcher will give a matinee, with his advanced pupils, at Herrmann's Theatre, on May 23. He will present a miscellaneous bill, including the last act of his version of Beau Brummell; Jerome's one-act romantic play, The Violin Maker, and scenes from standard plays. Mr. Fletcher will play the leading roles.

The manager in search of talent at once appreciates the enterprise of the actor who advertises.

The Hustler closed at Peekskill on Saturday night. The William Barry company closed at South Framingham, Mass., the same date.

William Fielding has been re-engaged by Manager G. W. Purdy.

Roland Reed was in the city yesterday. He reports a successful season, which will end on Saturday night. Next season Mr. Reed will add a new comedy to his repertoire and will play a reconstructed version of Innocent as a Lamb.

An American Heiress, by Francis Reinan, will be produced at Buffalo on May 29, with Frances Drake in the leading part.

A benefit to Billy Lester was given at the Star Theatre on Sunday night. About $1,000 was realized. Frank Bush, Conroy and Fox, Fred. Solomon, Madge Lessing, Carroll Johnson, Ada Lewis, James Burke, Nellie Hawthorn, Thomas J. Ryan, Mary Richfield, Sam Collins, Venie Henshaw, Edwin French, Ida Reynolds, and Bernard Dyllyn appeared.

Wladislow Frankel, a Jewish actress, was received into the Catholic Church on Sunday by the Rev. Father Dumahut, of St. Stanislaus' Church, in this city.

Richard and Pringle's Georgia Minstrels will close a season of forty weeks at St. Cloud, Minn., on May 20. James H. Love, who went in advance in place of C. W. Pringle, deceased, will resume management of the Dramatic and Musical Exchange at San Francisco.

The Black Crook's long run at the Academy will end on May 20. The original intention was to keep it going as long into the Summer as business would warrant, but the dancers were unwilling to remain unless engagements until Fall were signed. Manager Tompkins declined to accede to this demand. Hence the early closing.

Abelone Barrison scored a prominent success last night at the Eden Musee in her new electric fire-fly dance. Miss Barrison's ethereal beauty, refined grace and bewitching elfin costume strongly reminded the spectator of Mary Anderson's charm, when she delighted the town with her Perdita dance. In fact, it is a vision calculated to entrance the mind and the senses alike. During the course of the entertainment Miss Abelone and her four sisters, all dressed in Empress Josephine costumes of white and blue silk, also introduced a most amusing musical skit, The Merry Maidens, that kept the audience in roars of laughter.

The cost of a professional card in THE MIRROR is small. Its results are often great.

Belle Archer and William Beach have been engaged for Jacob Litt's St. Paul and Minneapolis stock companies. Both organizations will leave for the Twin Cities within the next ten days. Mr. Litt departed yesterday for Milwaukee.

He, She, Him, Her will go on the road next season with several changes. The pantomimic and musical features will be added to, and sixteen instead of twelve persons will be required by the cast.

The quickest and the surest medium to an engagement is a professional card in THE MIRROR.

Freddie Huke, of the Held in Slavery company, will introduce in For a Million, in which she will star next season, a new dance called "the Cupid."

Gus. Bernard has been re-engaged as manager for Ullie Akerstrom.

W. H. Pope, whose benefit will take place at the Bijou Theatre, won much favorable attention in 1868, and again in 1874, for a recital of Manfred in Steinway Hall. He was a faithful employé of the Wallacks for three generations of that distinguished stage family, and played leading business with Agnes Ethel in 1867. He also played for a while with Mrs. Waller in 1869, Iago being his most notable personation. He also appeared with Laura Keene.

William Spangler, of Camden, N. J., is superintending the building of the new Bastable Theatre in Syracuse.

Professionals who advertise in THE MIRROR are always in the eye of managers.

Grace Golden sings Marie Tempest's part at the Wednesday matinees of The Fencing Master in Chicago, and she sings and acts it so well that few persons in the audience object to being deprived of the presence of the star prima donna.

The ballet girls of London have formed a union, and they announce that they mean to enforce their rights by resort to the regular trades union tactics.

The curiosity of the London newspapers is piqued regarding Eleonora Duse, who is soon to reveal her genius to the stolid Britishers at Irving's Lyceum Theatre. The leading papers reprint the substance of THE MIRROR'S articles on Duse, her acting and her personality. They invariably give credit to their source of inspiration, which is more than can be said of many of our American contemporaries in like circumstances.

Among the teachers of elocution and voice culture there is none more legitimately prominent than Mrs. Emma Waller, whose triumphs as an actress are by no means forgotten. Among her pupils have been Maude Harrison, Margaret Mather, Virginia Dreher, Selena Fetter, Louise Thorndyke, Estelle Mortimer, Kathryn Kioder, and Stella Teuton, while she has specially coached and instructed Mrs. Langtry, Maud Granger, Sadie Bigelow, Louise Sylvester, Helen Bancroft, Cora Tanner, Estelle Clayton and others in special characters.

Many contracts for next season will be signed within the next three months. If you want an engagement advertise in THE MIRROR.

Frederick Mosley, of Robert Downing's company, is considering a proposal to star next season.

Henry Greenwall has returned from his trip to the South.

Adele Le Claire, by courtesy of Thomas Q. Seabrooke, appeared with the Isle of Champagne company for two weeks in Boston.

One of the great daily "newspapers" on Saturday heralded the marriage of Burt Haverly and Laura Biggar with striking headlines, and the statement that "the fact did not leak out till yesterday." THE MIRROR, as well as several daily papers, printed the fact when it occurred.

Agnes Burroughs Arring will appear as Parthenia in Ingomar at a special matinee performance in the Union Square Theatre on May 25. Miss Arring, who now assumes her family name for the first time since she appeared on the stage, has been in the company of Madame Janauschek, who this season encouraged her to attempt a starring tour in one of the former's plays. Miss Arring preferred to wait, however, and will make her trial in a stellar role as above.

The Schrode Brothers, acrobats and pantomimists, will close with Hanlons' Superba May 13. They are re-engaged for next, which makes their third season with the Hanlons.

What will the harvest be? Try a professional card in THE MIRROR and see.

The Nobody's Claim company stranded in Decatur, Ill., en route to Clinton, were the company was billed for May 3. On reaching Decatur it was discovered that E. A. Warren, who played a leading role and was also manager, and his father, W. J. Warren, who was backing the company, had disappeared. The company report that business had been good. Those who had money left and went to Chicago, and the others were assisted by the May Bretonne company. It is said that this company sustained a similar disaster a year ago.

Roach and Castleton closed their engagement at Buffalo last week, and returned to New York, owing to the illness of Mr. Roach, who is confined to his residence with a severe cold.

Donnelly and Girard, at the close of their Brooklyn engagement on Saturday, will leave for Indiana to spend the Summer.

Russell's Comedians closed season at the Columbia in Brooklyn on Saturday.

It is learned on excellent authority that rebuilding of the Metropolitan Opera House will not be completed before next February at the earliest.

Eva Randolph has been engaged by M. B. Leavitt for his spectacle of Columbus.

The professional that plants a seed in THE MIRROR in the form of a card almost invariably reaps an engagement.

The management of A Modern Heroine is straining every effort to make the play a success.

Nancy Atherton has resigned from The Operator company.

Frank Lander closes with the New South on May 13, on which date that attraction will end its season, and Violet Black (Mrs. Frank Lander) will end her season on the same date.

A company called the New York Ideals has been organized for Summer opera at the Grand Opera House, Columbus, O. It will have a chorus of thirty voices, and among its prominent persons are A. W. F. MacCollin, Fannie D. Hall, Florence Chase, John J. Raffael, Flit Raymond, Fred. Palmer, Marie Bach, Joseph Smith, James T. Dalton, Myrtle and Viola Arlington, Fred. Perkins, and Gussie Rudesill.

There is not a manager in the country employment with whom is desirable who does not regularly scan the advertising columns of THE MIRROR.

Alice Fisher and William Harcourt King were married last Sunday at St. Stephen's Episcopal Church, Terre Haute, Ind.

Ed. H. Neil has undertaken the management of John Griffith in a scenic production of Faust next season, and says he is prepared to protect his star's right to appear in that play.

The Merry Cobbler is the title of Richard Stahl's new comic opera.

TELEGRAPHIC NEWS.

Mirror Men Wire Doings Theatrical in the Principal Cities.

THE FAG END OF THE SEASON.

Prosperity Still at Full Tide in Some Places and in Others Interest Wanes.

INTERESTING HAPPENINGS.

Hall's Graphic and Amusing Chronicle of Chicago—Why the World's Fair Plays to S. R. O.—Two Golden Dames—Why Sothern Should be Envied—Another Man that Wrote "Ta-ra-ra"—"Everything on the Raise"—A Prophecy Anent Theodore Thomas and a Harp—Why It Looks Like an Early Spring.

[*Special to The Mirror.*]

CHICAGO, May 8.

I passed the huge skeleton of Steele Mackaye's Spectatorium yesterday, and it looked bare and deserted. I hear nothing about it. The weekly squibs I used to receive from its "Department of Publicity" have ceased.

Clement Scott, of the London *Telegraph*, who adapted Sardou's Diplomacy for the English stage, was at the Schiller to-night.

Clyde Fitch will soon be here to look after the rehearsals of his new play, April Weather, which Sol Smith Russell will produce at the Grand in a few weeks. Eugene Presbrey will stage the play.

Patti Rosa closed a successful season Saturday night, and arrived here yesterday with her husband, John Dunne. Gerald Griffin, of the company, is also here.

Lea Peasley, a popular performer, is lying seriously ill at her home here with neuralgia.

The World's Fair opened the second week of its long run to-day, and played to "standing room only," simply because there is no place to sit down out there as yet. No gold bricks nor green goods have yet been placed on sale, but sandwiches and pie have found their way into the hands of the speculators, and the visitor is held up at the point of a $2 cheque. If any of you spend much time here this Summer, you will realize only too clearly that "in the midst of life we are in debt."

But, speaking of crooks, The Black Crook goes merrily on its way at McVicker's. The strike of the coryphees is all over, and beyond an occasional strike for two seats, usually unsuccessful, there are no labor troubles apparent. To-night there is a great big house.

I informed you last week that our adipose friend, James Barton Key, was here in company with Townsend Percy, of the English Military Tournament at Tattersall's, which, by the way, is doing very well. I was not able, however, to tell you what Mr. Key was doing here. Since then I have learned. He is looking at the World's Fair, and if he likes it he will buy it. He may have to outbid Nat Goodwin, though the scarletina comedian spent last Sunday and Monday here with his friend, Fred. Stanley, and enjoyed home cooking, as the Hunter rye man is a wonder as a cook. Monday they visited the Fair grounds, and Goodwin ran out of adjectives. He took the golden dome of the big government building as a personal compliment. You know he has a golden dome himself.

E. H. Sothern, heralded by two such eloquent representatives as Harry Warner and Nelse Roberts, who pooled their issues for the emergency, opened a two weeks' engagement to-night at the Columbia in Miss Merington's pretty play, Captain Lettarblair, and was welcomed back by a large and fashionable audience. After him comes Lillian Russell, and I think he is to be envied, as anyone should be who is followed by Lillian.

Over at the Schiller to-night Rose Coghlan, her brother, and her fine company, entertained a splendid audience in Sardou's Diplomacy, and no one was injured. When Diplomacy is the bill everyone looks for an accident, you know. Money and Peg Woffington will be given during the week, with all of the fine scenic effects excepting Sam Kingston, who was obliged to leave town last Saturday.

Sam Harrison, the boy wonder, is here, by the way. He is to represent Charles Frohman's Comedians, who open at the Schiller in The Sportsman next Monday night, and incidently he will boom The Girl I Left Behind Me, which opens for a run at the same house May 29, with the original New York Empire Theatre cast. Incidentally, too, Alf. Hayman, the man who wrote Ta-ra-ra-Boom-de-ay, will run on to see that the city, the theatre, the agent, the critics and the public are all here in readiness for the show.

Mr. Harrison informs me that under a recent ruling of the State Department Secretary Gresham refuses to sign passports admitting Hebrews into Russia. This, Mr. Harrison regards as a deathblow to all schemes looking toward the invasion of that country by American dramatic companies, as they could not well go there without sending advance agents.

Harry Emery and Devlin both tell me that Katie Putnam's season, just closed, has been the best she has had in years, and, if necessary, that John Maguire, of the Montana circuit, will swear to it. Miss Putnam is now at her Summer home in Benton Harbor, across Lake Michigan.

Smiley Walker, the child of the Sierras, drifted in the other day. His star, Annie Pixley, follows Peter Jackson at the Haymarket with a revival of Miss. He prefers to follow Mr. Jackson, and from what I have seen of the colored gentleman, I think he is wise. I would rather do that than be in front of him. (I refer to "Mr. Jackson, colored gentleman," as he will still be here when this paper reaches Chicago.)

Sol Smith Russell opened the second week of his long run at the Grand last night. His business is very good thus far, and Kidder's Peaceful Valley will hold the boards until Clyde Fitch's new play, now in rehearsal, is ready.

At Hooley's to-night Fanny Davenport, who has been drawing well in Cleopatra, began her second and last week. Next Monday the Daly company begins an engagement of three weeks at this house, and the advance sale is already very large, many people sending in orders from New York city and Brooklyn.

The first of my World's Fair callers dropped in last week. He was Glen Miller, the clever dramatic critic of the Salt Lake *Tribune*, and he brought me as a tribute from the Mormon City a score or more of fine photographs, the work of your correspondent there, Mr. Johnson, who presses the button for a livelihood. They were the counterfeit presentments of a number of my professional friends, and they are now on the walls.

Marie Tempest and Manager Hill's company began the third week of their successful engagement at the Chicago Opera House last evening, presenting The Fencing Master before a large audience. They are here two weeks more, and then Ali Baba returns for the Summer, Manager David Henderson being here already yet to clear the decks for action.

Otis Harlan passed through here last Monday on his way to Denver, feeling much better since Ted D. Marks turned out A Shining Light. He went to join George Thatcher and Rich and Harris' new show, Africa, and to-day I had a letter from him saying that he had been ordered to Frisco, where the show opens at the California Theatre. He sent his regards to the Fair.

A man who had been seeing Grover press the button at the Fair grounds last Monday called at the Schiller in the evening, asked for two seats, and wanted to know their exact location. The diagram had been taken from the window, and Max Godenrath said: "They are very good seats, sir, and are just back of the orchestra, on the raise." "On the raise," the man echoed, as he planked down his $3. "Everything in this d—d town seems to be 'on the raise.'"

Abbey, Schoeffel and Grau's big spectacle, America, is pleasing immense audiences at the big Auditorium, and the other night his grace the Duke of Veragua saw his ancestor, Columbus, fall out of a boat—something that has not happened since the opening night.

Openings at the outside houses yesterday were as follows: Peter Jackson and "Parson" Davies in Uncle Tom's Cabin at the Haymarket, M. B. Leavitt's new Spider and Fly at Havlin's, Ole Olson at the Windsor, Corinne in Arcadia at the Alhambra, Walter Sanford's The Power of Gold at the Academy of Music, Tony Pastor and company at the Clark Street Theatre, Sam T. Jack's Old Age and Youth at the Madison Street Opera House, Hyde's Variety Company at the New Vaudeville, Reilly and Wood's Big Show at the Lyceum, the Bohemian Club Burlesque company at the People's, the minstrels at Haverly's Casino-Eden Musee, and variety at the Olympic.

Manager Temple, of the Schiller, has issued a beautiful illuminated programme as a permanent feature of his house. Colonel Charles Porter De Garmo publishes it.

Corinne and Pastor are two of H. R. Jacobs' attractions that have opened for the Summer here. My venerable friend, Punch Wheeler, press agent for the three Jacobs' houses, writes me as follows: "I enclose my latest card. It cost more than the scenery with Newton Beers' Jibbenainosay. If you desire me to remain while the Fair lasts, please give Corinne and Mrs. Kimball good mention, for reasons known only to the syndicate. You must recognize the fact that I am striving to please six managers weekly (local and traveling), also stage managers, artists, soubrettes, coryphees, scrub women, orchestra musicians, advertisers, bill-posters, and, chiefly, the New York office. Fondly thine, Punch Wheeler, the household favorite."

Your old fellow townsman, Herr Theodore Thomas, the spieler, has been running the World's Fair thus far and looking out for his favorite piano and harp. When the good man dies and goes to heaven he will ask what make his harp is before he will put it on.

That clever young comedian, Bert Coote, and his talented wife, Julie Kingsley, are expected here soon for the Summer. Mrs. Coote is a Chicago girl and her father, George W. Cone, is very popular with professionals. The young couple have been in Cordray's stock company in Seattle and have been great favorites out that way.

The waiters in Charlie Rector's place walked out on him the other day, and it would have done the elaborate host's theatrical friends good to have seen him leap into the breach and personally serve lobster, etc., to his patrons. One man tipped him with a quarter, and he was so embarrassed that he accepted it.

Fred. Moseley was here last Saturday. He has not decided upon anything for next season except that he will not go with Robert Downing.

Horace McVicker writes from his Missouri fruit farm that all promises well for his peach crop. I sincerely trust that he will not have any specked peaches.

Hardy's Underground Theatre here is to open soon.

In spite of bad weather Buffalo Bill's Wild West Show is doing a great business.

It looks like an early Spring here. The ground hogs and Welsh rarebits have already begun to fly South.

"Biff" Hall.

BOSTON.

Coming Changes in the Aristocracy Company—Two Events of Prime Local Importance.

[*Special to The Mirror.*]

BOSTON, May 8.

Two changes in the Aristocracy company are announced for next season, when Maurice Barrymore will succeed Wilton Lackaye and May Hampton will succeed Viola Allen.

This is one of the nights when the confirmed first-nighter wishes to be able to be in two places at once—at the Grand Opera House, where Maude Hoffman makes her debut in Romeo and Juliet, and at the Globe where Mrs. John Stetson makes a single appearance in The Crust of Society.

By far the most fashionable audience in the history of the Grand Opera House gathered there this evening to grace the debut of Maude Hoffman. She is supported by Annie M. Clarke, who played Romeo for the first time in many years, and Charles Barron, who reappeared in his familiar impersonation of Mercutio. Society had been looking forward to the event for months for Miss Hoffman's success in parlor readings had brought about pleasant anticipations of her success in dramatic work, and to honor the occasion a number of large theatre parties made up of the best known fashionable people was in attendance, while Mrs. Erving Winslow (Kate Reignolds), Miss Hoffman's teacher, occupied a box.

The audience was tremendous and the three particular stars were greeted with enthusiasm. Miss Hoffman is a beautiful girl, and has a sweet voice. Her ability is unmistakable, and she won a remarkable success for one that had never acted before. She was repeatedly recalled. Annie Clarke's Romeo was an artistic work, as was expected of one who is so uniformly excellent.

Joseph Haworth has been engaged for a revival of Rosedale on May 29, and will probably be a member of a stock company next season, as will Miriam O'Leary. It is thought that the stock company will play at the Opera House part of the time and on the New England circuit for the rest of the time.

There were two reasons that united to fill the Globe to the doors to-night—the personal popularity of Saul J. Hamilburg, the universally liked treasurer of the theatre, and the curiosity of every one to see Mrs. John Stetson as an actress. First-nighters at the Globe invariably look for Mrs. Stetson, who graces her husband's box and divides the interest of the spectators with the attraction on the stage. To-night she was on the stage, having volunteered to appear as Mrs. Chapel in The Crust of Society, on the occasion of Mr. Hamilburg's benefit.

Mrs. Stetson's personal success was overwhelming. The stage was transformed into a veritable garden of flowers. One florist alone had orders for thirty-five tokens for her. The support was capital.

The remainder of the week is interesting. To-morrow night The Crust of Society will be given by the organization headed by Carrie Turner, and on Wednesday afternoon by that headed by Zeffie Tilbury. The house is to be closed on Wednesday evening for the final rehearsal of Leo Astray, which is to be produced Thursday night.

At the Boston a large audience gathered to-night, attracted by the thrilling photographs posted portraying the climaxes of The Span of Life, which will probably bring to a conclusion the season at this house.

E. S. Willard began the last half of his two months' engagement at the Tremont to-night. The Professor's Love Story had been more than successful but there were calls for his older successes and in deference to these Judah was revived to-night, to be followed by John Needham's Double next Monday.

Last season's success was repeated. Willard and his company are better than ever.

Peck's Bad Boy never fails to draw in Boston and there was a large gathering at the Bowdoin Square to-night. All theatregoers are looking forward to next week, when James O'Neill returns with Fontenelle which made such a striking success at this house when it was presented there last Fall. His engagement is for three weeks and then comes the Summer season of opera given by the Baker company.

Three houses close their seasons at the end of this week, the Hollis Street, where Aristocracy has pleased delighted audiences for two weeks already; the Columbia, where The Isle of Champagne ends a prosperous run, and the Howard Athenæum, where John L. Sullivan is the last star to play under the management of William Harris. Dr. G. E. Lothrop is to reopen the last named house on May 22.

Only two more weeks remain after this for the successful run of Shore Acres at the Museum, and from the business it seems as if everybody in Boston was improving the last opportunity to see Mrs. Herne's delightful play. George W. Wilson is being overwhelmed with volunteers of those who are anxious to show their appreciation of his work and to appear at his testimonial, which is to be given on the afternoon of May 26.

This is the last week but one of the long run of A Temperance Town at the Park. Busy preparations are being made for the production of Fred. Miller's The Golden Wedding, which is to take place at the Park on May 20. The piece is said to be something of the nature of Miss Helyett.

The French Folly company is at the Palace this week.

Fisher's Comedians are at the Lyceum in A Swell Affair.

Kate Glassford is playing in O'Day the Alderman at the Grand Museum.

So successful has been the experiment of a stock company at the Grand Opera House that Manager Dexter has wisely concluded to extend the season beyond the period originally intended, and consequently The Ticket-of-Leave Man is to be presented next Monday with Annie M. Clarke and Charles Barron in parts played by them with distinction at the Museum. Later The Octoroon will be given with special scenery, and for this piece James E. Maffit has been engaged to appear as Wah-no-tee. The calls for performances of Little Lord Fauntleroy have not ceased, and a special performance of it will be given on Saturday afternoon, after which Lillian Masterson will give another orange tea to the children in the audience.

Daniel Kane, one of the ushers at the Tremont, was instrumental in the detection and arrest of two burglars on the night of May 5. He was going home after the performance when he saw two suspicious looking men bundling some goods into a herdic. He noted the number of the vehicle, reported the case to the police and as a result the men were arrested and the goods, which had just been stolen from a store, were recovered.

Madame Modjeska received many social attentions during her recent brief engagement at the Boston. A reception was given in her honor at Hotel Ilkley.

Nelson A. Morkill, so long connected with the Globe, is a happy father, and Francis Wilson and De Wolf Hopper have telegraphed to him offering his young heir engagements at any price.

Aristocracy will have but a brief vacation, as it opens its next season in San Francisco late in July. The principal members of the company are completing their arrangements for the Summer. Blanche Walsh goes to Europe, and Viola Allen hopes to go there after a short visit to the World's Fair. Josephine Hall goes at once to her home at East Greenwich, R. I.; Frederic Bond goes to the mountains, and William Faversham, to his farm at Atlantic Highlands, N. J., J. W. Pigott, to his flat in New York, while Wilton Lackaye has not completed his plans yet.

From what people say here Africa, which is to be produced in Denver soon, will be a success. William Harris will go to California with the organization, not returning to Boston until the first of August. One of the engagements for the company of interest to Bostonians is that of Carrie Tutein, who returns to the operatic stage, and will be most enthusiastically welcomed when Africa comes to Boston. Her sister, Lulu Tutein, is also a member of the company.

Mrs. Agnes Booth-Schoeffel is to pass the Summer at her hotel, the Masconomo, at Manchester-by-the-Sea. Mr. Schoeffel returned home from Chicago last week.

Prince Pro Tem is to be produced at the Museum on Sept. 11, but Roland Reed will come to the house as usual, reopening it about the middle of August.

Jay B. Benton.

ST. LOUIS.

Americans Abroad to Big Business—A Small House for Marie Wainwright—Gossip.

[*Special to The Mirror.*]

ST. LOUIS, May 8.

To-night at the Olympic Theatre Daniel Frohman's Lyceum company give the first presentation of Sardou's latest successful comedy, Americans Abroad, to a large audience. It is a clever and entertaining play and the company is particularly strong. Last night the stage of the theatre was occupied by Robert G. Ingersoll, who gave his great lecture on Shakespeare to a large audience.

Marie Wainwright opened her engagement to-night before a small audience at the Grand Opera House, appearing in Amy Robsart, in which she made such an emphatic success last year. The play is as well staged as before, and the company equally strong. The performance to-night is for the benefit of a local hospital. Last night an extra perform-

ance of Ali Baba was given to a large audience.

Dr. Frank Carver in his melodramatic production, The Scout, is the attraction at Pope's this week. He opened to large audiences at both performances yesterday.

Weber and Field's company of vaudeville artists opened at the Standard yesterday and continue during the week, when the theatre will close.

Both the Hagan and Havlin's are closed.

David Henderson was in the city for several days the early part of last week, and then left for Chicago.

The production of Robyns and Lepere's new opera on May 22 is attracting a great deal of attention. It will be under the personal management of the authors and Manager John W. Norton, of the Grand Opera House. Cecile Eissing, Laura Moore, and Beaumont Smith have been engaged to originate the principal parts, and the engagement promises to be an eventful one.

It is rumored that a new theatre will soon be erected in the West end of the city near the most fashionable residences, and that the stockholders will be some of St. Louis' most wealthy citizens.

John McWade, who is to manage Schnaider's Garden this Summer, will be here within a few days, and then will begin actively to arrange for his Summer season. Meanwhile work is going on at the Garden.

The same busy scenes are going on at Uhrig's Cave, and the new pavilion is being rapidly completed. W. C. Howland.

PHILADELPHIA.

The Drew Success—Current Attractions—A Dull Outlook for Summer—The Merry Cobbler.

[*Special to The Mirror.*]

Philadelphia, May 8.

Francis Wilson was enthusiastically welcomed by the first-night crowd at the Broad this evening, his being the principal opening. The Lion Tamer is the only opera to be presented during the engagement, which is only for one week. The Bostonians come May 22 in Robin Hood.

Chauncey Olcott won great favor from a big house at the Park, where Mavourneen gave evident delight. Olcott's songs were applauded enthusiastically. Everything points to a week of big business.

Mrs. Drew and her artistic company won great success at the Grand last week, the house being crowded at every performance. This ably demonstrates the fact that as long as Manager Al. Hoegerle continues to play attractions of a high class, just so long will the Philadelphia public assemble from all quarters of the town in his big auditorium.

As noted last week, Mrs. Drew will open an engagement at the Park next Monday in The Rivals. The company will be the same with the exception of Maurice Barrymore, who replaces Eben Plympton. There is talk of extending the engagement to four weeks and producing The Love Chase and The School for Scandal.

Minnie Seligman-Cutting had a good audience at the Opera House, although My Official Wife is not a novelty. W. F. Owen, "R. Livingston, Jr.," and Effie Germon continue to lead in the support. Edward Harrigan comes next Monday, opening with Reilly and the 400. Mulligan Guards' Ball will be revived in the second week of his stay.

Steele Mackaye's adaptation of Sardou's Andrea, under the title of In Spite of All, had a worthy production at the Girard Avenue to-night. Amy Lee and Minnie Earle fill the principal female roles, while Frank Doane and Herbert Carr lead in the male parts. The play met with great favor and crowded the theatre during the week. The Clipper is in preparation for next Monday. A feature of the production will be the first appearance in this company of Mrs. Charles Watkins, mother of Amy Lee, the idol of the patrons of the Girard Avenue.

The Grand Opera House is dark this week, but on the stage Richard Stahl is industriously drilling his opera company. They open next Monday in Orpheus and Eurydice. Villa Knox and W. F. Rochester are the only principals whose engagement has been announced, although the company is almost completed.

Florence Bindley is the Empire's occupant to-night with her big scenic production of The Pay Tram. House large. Ramsay Morris company won pecuniary as well as artistic success at the Empire last week, and Manager Bard Worrell has booked them for next season. The White Squadron comes next Monday.

A big audience welcomed Eva Mountford at the People's in her new play, At the Carnival. The piece is to-night's chief novelty. Company good. Pulse of New York next.

To-night's openings at the other houses: A Trip to Chinatown at the Chestnut; The Dago at the National; May Russell Burlesque company at the Arch; Hearts of New York at the Standard.

The Diamantine dancers are gyrating at the Lyceum this week with the Ada Dixon Burlesque company.

Sam Jack's Forty Thieves company opened at his Eighth Avenue Theatre to-day. Business good.

Oliver Twist is the current revival at Forepaugh's. George Learock and Fanny McIntyre play the leading roles. The members of the stock company are becoming big favorites, and the productions are so generally complete and satisfactory as to attract a big attendance at every performance.

The coming Summer gives promise of being one of the dullest, in matters theatrical, that we have experienced for some time. Only three theatres will brave the weather—the Grand, Bijou and Eighth Street.

The Merry Cobbler, the opera that Richard Stahl has sold to B. F. Keith, will be produced for the first time at the Bijou next Monday. New costumes and scenery have been prepared for it, and the production is promised to be the most pretentious ever seen at that house.

Manager John Forepaugh will seek rest during the Summer months in European climes. He sails shortly after June 1.

Lillian Cleves was last week engaged by Manager Holland to play Esther Eccles in his production of Caste May 22.

Robert E. Graham, in his new play, The Stock Broker, will open the next season of the Chestnut on Sept. 4.

Owing to the serious illness of Conductor Reeves, the three concerts booked to occur at the Academy this week of the Gilmore Band have been canceled.

J. B. Everham is another of Manager Holland's engagements for his stock company next season.

Walter Alloway and Charles T. Gramlich, both Philadelphians, have completed a play entitled A Brother's Hate, that will soon be produced. They are working on another play entitled State Line.

Will Armstrong has been re-engaged by Manager Carncross for next season.

Director Gustav Hinrichs returned from Boston last week, where his company was warmly received. He opens a six weeks' engagement in New York shortly, and will open his Summer season here on July 3.

John N. Cavanagh.

PITTSBURG.

A Supplementary Season—Success of Joseph—Decreasing Interest as the Season's End Approaches.

[*Special to The Mirror.*]

Pittsburg, May 8.

At all the openings to-night it was apparent, from the lack of numbers and enthusiasm, that the fag end of the theatrical season is upon us.

The supplementary season at the Duquesne Theatre began with the Murray and David Opera company in Dorothy to a good house, and a better rendition of that work has never been heard here. J. K. Murray, George Broderick, Clara Lane, and Jenny Eddy were at their best, and received several encores. The staging of the opera, costumes, etc., were faultless. Clover is underlined for next week.

Joseph was presented for the first time here to the patrons of the Alvin, and delighted a good-sized audience. The advance sale, while not large, indicates a successful week. Hits were made by Elsie De Wolf, Mr. Giddens, Mrs. E. J. Phillips, and John Glendinning. Next week The Lilliputians play a return engagement, when the house will probably close, unless Mr. Hyde should book an attraction in the meantime.

Bartholomew's Equine Paradox opened to good business at the Bijou Theatre to-night. The advance sale is good, considering the fact that we have just had Forepaugh's Circus with an attraction in the same line. The Planter's Wife, with Harry Lacy, next week.

People do not seem to tire of Uncle Tom's Cabin judging from the opening of Jay Rial's company at the Grand Opera House to-night. The company is a strong one. The Upper Hand next week.

George Dixon's Athletic and Vaudeville company opened at the Academy of Music to a good-sized house.

At Harris's Theatre, De Lange and Rising opened in Tangled Up. Burr McIntosh's Why? was given as a curtain raiser. The Two Johns follow.

The Black Patti comes to Old City Hall on May 22.

Ed. McDowell, ahead of Lillian Kennedy, has returned to his home here.

At the Duquesne, during the engagement of the Murray and David Opera company, a doll matinee will be given every Saturday for children, and every lady will be given a photograph of some member of the company.

Manager Hyde of the Alvin has booked Fanny Davenport, John Drew, E. S. Willard, the Kendals, and the Coghlans for next season.

Manager Gulick, of the Bijou Theatre, will keep open house for all the orphans to-morrow afternoon, when they will be given an opportunity to enjoy the Equine Paradox.

Mark Murphy follows Harry Lacy at the Bijou.

Manager Hyde of the Alvin leaves for New York to-night to arrange for the coming season of Charles L. Davis.

During the past season, embracing thirty-five weeks, the Duquesne management report but five unsuccessful attractions.

E. J. Donnelly.

CINCINNATI.

A Busy Chapter of Accidents—A Circus Belated by Flood—Current Attractions—Notes.

[*Special to The Mirror.*]

Cincinnati, May 8.

The ever popular Lilliputians opened at the Grand yesterday their second engagement of the season presenting Candy which will constitute the programme for the week. Franz Ebert, Adolph Zenk, Ida Mahr, Tom Meister, Herman Ring and Menken Becker all duplicated the success scored during previous engagement. Next week, Lawrence Hanley in The Player.

The Diamond Breaker, which was presented at Heuck's yesterday, is realistic in the extreme and combined with an efficient cast and effective mounting Manager Baker is to all purposes warranted in his anticipations of a profitable week. The gallery applause was in no wise undemonstrative. The house will close season on Saturday.

Gracie Emmett, who is a pronounced favorite in Cincinnati, was well received at Harris' yesterday in A Society Tramp, which proved above the average, and was both satisfactorily cast and staged. The attendance was large at both performances. No other attractions booked for the season.

Jerome's Vaudeville Club, headed by Mike Kelly, gave two performances yesterday at the People's to audiences that tested the capacity of that theatre. Kelly's songs and recitations, Psyche's dancing, and the specialties of the Bland Sisters and Morrissey and Sherman were the features of the programme. The May Howard Burlesque company, announced for next week, is the final attraction of the season.

During the closing days of Joseph Jefferson's engagement at the Walnut last week, the veteran comedian was attacked with dyspepsia, which, in the opinion of his attending physician, Giles Mitchell, threatened to develop into acute gastritis, and it was with some difficulty that the artist managed to finish his Friday evening performance. The house was closed Saturday. Jefferson's season was concluded here with his engagement at the Walnut.

Thursday afforded a chapter of accidents in matters theatrical here. Florrie Evans, of the Sefton and Watson company, narrowly escaped a broken limb from a fall while going to her dressing room at the People's. Cecil Watson, the star in May Blossom at Harris', fainted during the second act, requiring the services of a physician. A woman attending Rip Van Winkle at the Walnut was so worked up over the events that the combined services of the ushers were called in demand at the close of the second act.

Dockstader's Minstrels, attracted a splendid attendance at Havlin's yesterday and presented a most interesting programme.

Charley Zimmerman of the Empire Theatre of Indianapolis and one of the most valued members of Colonel Jim Fennessy's business staff, is now busily employed at the Cincinnati Ball Park selling tickets.

Manager R. E. J. Miles returned on Thursday from St. Louis.

Owing to the inability of the Forepaugh Circus people to give a satisfactory performance at the Campus to-day in four feet of water the company's engagement here for this and to-morrow was necessarily cancelled.

James McDonough.

CLEVELAND.

Good Business Closing the Season—No Summer Entertainment in Prospect—Mr. Conant's Composition.

[*Special to The Mirror.*]

Cleveland, May 8.

The Crust of Society opened before a large audience at the Lyceum this evening. The verdict regarding this production is the same it has met with elsewhere—nothing but praise for the company, but dissatisfaction with the theme and *morale* of the drama. The cast is excellent, including Elita Proctor Otis, Jane Stuart, Edgar L. Davenport, Nestor Lennon, Joseph E. Whiting and others of equal reputation. Miss Stuart especially shines as Violet Esmond. The Mrs. Eastlake Chapel of Miss Otis shows great promise.

Robin Hood drew large and delighted audiences to the Lyceum Theatre. While it must be confessed that the cast is not quite up to that given the opera by The Bostonians, yet the performance is smooth and one that proved very pleasing to the audiences. Caroline Hamilton shows decided improvement over her last season's work as Maid Marian, while John Peachey sings the music allotted to Robin Hood better than any one heard here in the part. The chorus was very good.

The White Squadron was to have been the attraction at Jacobs' Theatre this week, but for some reason the engagement fell through, and the opening to-night was by Dan McCarthy and his company in The Rambler from Clare. The piece is of the type made familiar by The Ivy Leaf, True Irish Hearts, The Fairies' Well, etc., and is just of the kind to delight the hearts of Mr. Jacobs' patrons. Mr. McCarthy's songs and dances proved very attractive. Business good.

Sefton and Watson's Comic Opera, Burlesque and Vaudeville company opened at the Star Theatre this afternoon to a large audience, duplicating this business to-night. The performance is very fair. Harry Sefton and Harry Bryant are the bright particular stars.

The Boston Symphony Orchestra is at Music Hall this evening. This organization is a great favorite with our music-loving public.

Tennyson's Princess was given to good business at Music Hall last week by amateurs. The performance was a creditable one.

Robert Mantell opens at the Lyceum Thursday evening with The Face in the Moonlight. Charlie Wing has been sojourning here several days in advance.

Rumor of Summer amusements are few. It is likely that for the first time in several years not a single one of the local theatres will remain open this Summer. The Chicago show appears to be an effective opposition.

The employés of the Lyceum Theatre will benefit next week with Mark Murphy in O'Dowd's Neighbors. Alf. Henriques tells me that he has sold seven hundred tickets, and yet they cry for more.

Charles Frew is home for the Summer. He will be seen with Walter Sanford again next season.

The sale of seats for the National Sangerfest opened this morning the take being very large.

Wonderland and Bijou Theatre is doing a rushing business.

The Star Theatre closes for the season after next week.

Frank W. Conant, manager of the Robin Hood Opera company, has written a charming selection for orchestra, entitled the "Gavotte du Bal." Fred. Dixon and W. H. Thiele, stage manager and conductor of the same organization, are collaborating on an opera.

Business was big all last week, notwithstanding the vile weather.

W. M. Goodhue.

A SAN ANTONIO LEASE.

[*Special to The Mirror.*]

San Antonio, Tex., May 8.—A lease of the Grand Opera House has been given to W. C. Rigsby, of San Antonio, and George Walker, of Galveston, for five years. Mr. Walker will manage the house, and will visit New York this Summer. Greenwall will do the booking. Willard Simpson.

A SUMMER SEASON OPENED.

[*Special to The Mirror.*]

Washington, May 8.—The Summer opera season was opened here to-night, at Albaugh's Theatre, by the Dickson Opera company in Said Pasha before an enthusiastic audience. John W. Albaugh.

HERRMANN'S SUDDENLY CLOSED.

Lillian Lewis closed her season abruptly on Saturday night at Herrmann's Theatre. While her engagement was not an extraordinary success, Manager Lawrence Marston was enabled to pay all salaries. In explanation of the sudden closing, Manager Edward Bloom, of the house, said:

"This man Comstock, who leased the theatre, fell behind in his rent, and as we are not in the business for our health, it was deemed best to cancel his contract. That covers the case, and I do not know when we shall open again. In the meanwhile, however, we can be found at the old stand ready for business."

The most disconsolate man was Lawrence Marston. To a Mirror man he said: "I should have rented the house on my own responsibility, but it's cheaper to build a theatre than put up the enormous guarantees asked. I also found how the gas bill, coal bill, janitor's bill, and about fifteen others had been left unpaid, and for fear I might be mistaken for a philanthropist, I positively declined to shoulder any more responsibilities, especially after paying my company on Saturday night. I want The Mirror to place me in the right, and announce that I paid my company in full."

It is quite probable that Professor Herrmann will open an engagement next Monday.

THE LAMBS' CLUB.

The Lambs' Club will give a public gambol at the Broadway Theatre on the afternoon of Friday, May 19. The performance will begin with an address by the Shepherd, Clay M. Greene. This will be followed by a skit called The Vaudeville Club. H. C. Barnabee and other members of the Bostonians will give an Irish cantata. A burlesque entitled The Froth of the Fringe of the Crust of Society will be acted by a cast that will include prominent members of the Club. Purdon Robinson, the baritone, will sing a ballad. The performance will end with an elaborate production of Our Own Black Crook, with Henry E. Dixey as the principal dancer.

The proceeds of the benefit will go toward furnishing the rooms of the Club's new quarters, 26 West Thirty-first Street.

The Club will move to Thirty-first Street within a fortnight.

The Lambs' Club is in a most prosperous pecuniary condition. There are many names on the waiting list. The initiation fee has been increased.

Drunkards and Babies.

"I'm afraid portions of the public regard 'Friends' as a dramatic Keeley cure," said Edwin Milton Royle, the author of that successful play. "There is, I admit, a great moral lesson to be drawn from the sufferings and fate of old Otto, and consequently a salutary warning, but we would prefer to treat our patients in their sober moments. I'm afraid people have been sending their weak friends to us to be cured. Recently we have been pestered with drunkards. In Newark I was compelled to step down to the footlights, and say: 'Fair play, friend. Give us a chance.' To which I got a very prompt and drunken reply: 'Zat's all right, Jack.' But it wasn't. It's rather 'hard lines' when a man forgets the lines in his own piece, but that's what I did. I had to ask Henderson, who was on the stage with me at the time, what my line was. He gave it to me. I then inquired: 'What is the next?' That floored Henderson, and we walked around like a couple of boobies while the Bichloride candidate entertained the audience. The following night, during Henderson's piano solo in the second act, a gentleman sitting down near the orchestra solemnly raised his umbrella and held it over his friend and himself. I think he had an idea that he could shed the music. The actor's notes had gone to protest—they sometimes do. Of course it raised a roar of laughter, which turned into a storm of applause as the usher steadied the genial gentleman up the aisle and out. I'd like to hang a sign in every theatre: 'Drunkards and babies (with apologies to the babies) not admitted.'"

THE ACTOR'S ART.

While quivering music low
Steals softly o'er the footlight's glow
The Hero of Light Comedy appears.
A fluttering sound of welcome greets his ears—
What tho' his heart beat but to dark despair,
Almost a sob in his first voice-tones rare.
His mind dulled with a private woe—
He must amuse the crowd below.
The Actor's Art.

Down, tragic grief! Still, tortured heart,
With laugh and witty jest he plays his part.
Master! Nor tone nor look does show
The sorrow there. Graceful he wins applause, and so
The Actor's Art.

EARNEST PARLOW.

A SPANISH SARDOU.

Since the brilliant epoch of Calderon and Vega Spain has produced no great playwrights and for the past four hundred years French authors almost exclusively have supplied the Spanish stage with plays. It is natural, therefore, that the advent of a native playwright whose work promises to mark the commencement of a dramatic renaissance in Spain should excite general interest both in Spain and elsewhere.

Joseph Etchegaray, whose drama Mariana is meeting with signal success in Madrid, is boldly declared by the Spanish critics to be one of the greatest dramatists of our day.

Etchegaray was born in Madrid in 1832. His father, who was professor of Greek at the Murcia University, gave him an excellent education, and at the age of three the future playwright could recite Greek and Latin, verse. When he grew older he developed a passion for mathematics, and by the time he was twelve had carried off the most coveted prizes of his class. He obtained his degree three years later, and at once entered the engineering school. It was now that his taste for literature began to manifest itself and that he became an assiduous frequenter of the theatre. His love for the play soon grew to be a passion. He read and reread all the printed plays he could lay hands on, and he devoured a vast number of French, English and Italian novels.

Circumstance, however, prevented Etchegaray from taking to literature seriously. He was appointed professor at the Engineering School, from which he had graduated with so many honors, and he retained this position for twelve years. He also taught Political Economy and Philosophy, and delivered several remarkable speeches on Free Trade. On leaving the school he published several works on the higher mathematics, and when the Mount Cenis tunnel was being bored, he was sent by the Spanish Government as an expert to draw up a report on the work.

The future dramatist was now nearly forty and had not written the first line of his first play. He was still passionately fond of the theatre, but it had never occurred to him to try to write a play himself. About 1864 his brother, Manuel Etchegaray, a much younger man and now a well-known dramatic author, wrote a little play in verse which met with unlooked-for success. This success prompted the elder brother to try his hand. He worked steadily for several years writing a number of plays that never saw the footlights. His first play to be performed was "Para tal pena, tal culpa," produced at the Teatro del Principe. Immediately after this he wrote a drama in three acts entitled "El prologo de un drama." The revolution of 1868 interrupted his experiments in play-making. He went into politics heart and soul, became a member of the new government, and lost sight of literature until 1873. He emigrated to France at the dissolution of the permanent commission of the Cortes, after having narrowly escaped death, thanks to Castelar's intervention. While in France he wrote "El Libro Talonario," which appeared on his return to Spain. From then on Etchegaray wrote continuously for the theatre. Forty-seven of his plays have been performed; all have been successful, and some have been triumphs. Among the latter must be included his last play, Mariana, which is his masterpiece.

Joseph Etchegaray is of medium height. His hair is gray and he wears a waxed mustache and goatee. His face is frank and kind looking and shows considerable will power. He is a charming conversationalist and a thorough cosmopolite. The secret of his success as a dramatist lies in his wide range of reading and his thorough grasp of stage technique. He treats the art of playmaking as a science and in this way his early training has proved invaluable to him. In Etchegaray's opinion a thorough knowledge of mathematics is as useful to the dramatist as skill in the game of chess is to the soldier, and although his life is now given up entirely to literature books on science still have the preference on the shelves of his library. As to his methods when writing a play Etchegaray says: "I first seek to grasp the general idea, and by turning it over and over in my mind to add to its importance. Then I find the curtain falls of each act and map out the principal scenes. After this is all done I begin to write the play."

Etchegaray is a believer in what is called the "young" school of playwriting. He was the first author in Spain to emancipate himself from stage traditions, and he has been more successful from the box-office standpoint than any other realistic writer.

His latest play, Mariana, which, to all accounts, is a genuine success in Madrid, has a very painful story. A young girl has made an oath to avenge her dead mother, who was wronged by a libertine, and in the third act she finds that the man she herself loves is the son of her mother's seducer. The play ends with the death of the heroine, and the fate of the other characters is left to the imagination of the audience. If José Etchegaray continues to write in this strain, it is not likely that the American public will ever become familiar with his plays.

A. H.

WANTS $20,000 DAMAGES.

Ada de Mar, an actress, has sued the Pullman Car Company for $20,000 damages. She took a stateroom from Cincinnati to Chicago, and was told by the porter that owing to the crowded condition of the cars she would be compelled to share her room with a male passenger. In vain she protested, and her fright and mortification were such that she has brought suit.

WHO WROTE AMERICANS ABROAD?

When Americans Abroad was announced for production at the Lyceum Theatre as a Sardou play, no one marveled and many applauded the management for giving opportunity to New York theatre patrons to see a play on a native subject from the hands of the great French master of stagecraft. When the play was seen, however, there was much comment upon its unlikeness to anything ever before presented here under Sardou's name.

During the past week information came to THE MIRROR to the effect that Americans Abroad was not the work of Sardou, although it was said that the French stage writer had edited it and touched it here and there with his magic pen. In short, it was alleged that Americans Abroad was written by Martha Morton.

The story as told to THE MIRROR was this: About seven months ago Miss Morton sent the manuscript of the play to Daniel Frohman, who soon afterward informed her that the work possessed merit. But he added that it would have to be greatly changed before it could win success. She was asked upon what terms the manuscript would be released and surrendered by her; a price was agreed upon, and it is said that the play was then submitted to Sardou, who generously bettered it, and signed his name to it.

"When Americans Abroad was first produced, Miss Morton was deeply interested in Brother John, which had been accepted by W. H. Crane, and in fear, it is said, that if she were to publicly claim Americans Abroad as her work, inasmuch as it had been presented as the work of Sardou, her prospects with Brother John would be jeopardized, and therefore she held her peace. It is further said that when Manager Frohman realized the success of Americans Abroad, he voluntarily presented Miss Morton with another cheque for a handsome sum."

Miss Morton was sought by a MIRROR reporter on Saturday. She was ill, but her sister was seen. When the subject was touched upon she said Miss Morton had nothing to say on the subject.

Manager Frohman is out of town, and therefore could not be seen.

NEW YORK'S DRAMATIC TASTE.

In a recent talk upon theatrical subjects, a well-known playwright who has long resided abroad, but who is now sojourning in this country, took occasion to deplore New York's dramatic taste, as illustrated by the bills at the theatres in this city.

Perhaps there is something in his criticism. New York has seen quite a number of admirable and commendable attractions this season, but a review of the whole list reveals a fantastic public relish.

On the whole, however, there is cause for hope and promise of greater artistic satisfaction. There have been fewer silly farces than last season, and those that have been offered have been forced into popularity only by grotesque devices.

There has, in fact, been an attempt to spice the weaker pieces of all sorts to suit what has been taken for public taste—but which is nothing more than temporary public curiosity—by means of feminine acrobats of eccentric and suggestive methods, dancers of erratic movement or with artificial and supplemental legs, and other monstrosities and abnormalities that have been brought forward singly, in pairs, quartettes and troupes.

This sort of thing has been—or will be—overdone. And then prepare for the revulsion! Repugnance must follow such satiety.

RUMOR ABOUT MARGARET MATHER.

It was reported yesterday that Margaret Mather intends to return to the stage next season, having wearied of inactivity. Inquiries were made by a MIRROR reporter with a view to ascertaining what arrangements, if any, the actress had made, but so far as could be learned no route has been booked for her and no company has been engaged yet. Nevertheless, it was said at one dramatic agency that Miss Mather will go out again next Fall. She retired from the stage early this season after her marriage to young Mr. Pabst, son of the Milwaukee brewer.

FOREIGN PLAYS AND PLAYERS.

LONDON, April 28.

The London season is not yet in full swing, as many of the theatres are closed, and those that are open, with few exceptions, present either no novelty or a novelty that is not a go. According to the *on dits* of the majority of theatrical persons here, the prospects for a paying season are very uncertain, for already a number of things have been put on and have either been withdrawn on account of the *force majeure*—poor business—or they have been kept on the boards to make a run for the provinces.

Among the exceptions of this year's productions is, of course, that of Becket, by Mr. Irving, at his Lyceum Theatre. It goes without saying that every production there is bound to be a success, for not only is the reputation of Mr. Irving, Miss Terry, and the Lyceum company established for the audiences here as elsewhere, but the mounting, costuming, and, indeed, all the accessories are known to be of such superior order that the public cannot but be attracted to Wellington Street with a magnetic strength, and the result is that the theatre is filled night after night from pit to dome. You have naturally had a detailed account of Lord Tennyson's Becket, and, besides, as Mr. Irving is to produce it in America, I will only call your attention to some of the scenes, notably the Hall in Northampton Castle, in Act II., where the bishops and lords attack Becket, and which concludes with a fine tirade for Mr. Irving and some magnificent groupings; the scene of Rosamond's Bower, Act III., in which Miss Terry is as sweet, graceful, and willowy as ever, and indeed, as to the setting, every scene is a masterpiece of stage art. Mr. Terris as Henry II., and Genevieve Ward as Queen Eleanor, are strong and effective. Mr. Irving is varying the performances of Becket with a few extra ones of The Lyons Mail and Louis XI., which are given alternately on Saturday nights, Becket holding the boards for the remainder of the week and the matinee Saturday.

Mr. Toole still keeps up with Walker, London, at his theatre, it being also one of the fortunate exceptions the same as Paulton's Niobe, "all smiles" at the Strand. Both comedies are in their second year and are bringing in good receipts, which is saying enough just now. Mr. Toole has been favoring us with a revival on Wednesday matinees of Boucicault's version of that beautiful domestic idyl of Dickens, The Cricket on the Hearth. The pathos, the humor and tender sentiment of that lovely little tale are indeed perennial and never fail to draw a tear and a smile, turn on turn. Mr. Toole was Caleb Plummer, of course, his original character; Mr. Billington, John Peerybingle; and Miss Kate Phillips, by kind permission of Mr. Irving, was the Dot. Miss Vanbrugh played the blind girl sweetly and Miss Cora Poole, a mighty pretty brunette, was the May Fielding of the cast. The revival was a most enjoyable one.

The Black Domino that is running at Messrs. Gatti's Adelphi Theatre is splendidly mounted, but it is a pity that Messrs. Sims and Buchanan, the authors, were not able to put together something better, and since they have culled from this play and from that, and that their melodrama can lay no claims to originality, they should have assorted their collection better or at least made it more consequent and with more *raison d'être*: besides some of the scenes are so evidently taken word for word almost, from other plays, particularly the third scene of Act III. which is exactly the third act of Lady Windermere's Fan "that the adjective of original is quite misplaced in connection with The Black Domino. It has only been an undecided go."

The Independent Theatre announces, or rather the founder, Mr. Grein, announces a performance to-night, a new play by an unknown author, and entitled, Alan's Wife, forming the bill. The unknown author sounds quite mysterious and enigmatical. Only one performance is to be given this week, and then a matinee the next. Why so? Terry's Theatre, where the performance is given, is now unoccupied, therefore why not more than one evening? Is the Independent Theatre's hold on our public so weak yet that a few successive nights cannot be ventured upon? Is that the reason or not.

A. J. G.

FOREIGN NOTES.

Grace Hawthorne and W. J. Montgomery, a member of her Theodora company, were married at the registry office, Manchester, England, recently.

Duse will play at the Lyric, in London, at double prices.

Percy Fitzgerald has in press a volume, entitled, "Henry Irving and a Record of Twenty Years at the Lyceum."

Loie Fuller several days ago fell heavily on the stage of the Folies-Bergeres, Paris, while performing her serpentine dance, and sustained such injuries to her right arm and ankle that she is under a physician's care, and will not resume her work until Fall. The Folies-Bergeres will close its season on May 15.

NOTES AND QUERIES.

RAYNOR, Philadelphia: Did Edwin Booth give The Players their club-house outright? Are actors charged the same initiation fee and annual dues in the Lotos Club as are exacted from lay members?

Yes. Mr. Booth also gave the club his library, pictures, and dramatic relics. All members of the Lotos pay the same membership fees, but we believe that the directory has the power to remit the cost of initiation to professionals in certain special circumstances.

H. C. T., New Rochelle, N. Y.—Was the bill to amend the law relating to the appearance of children on the stage voted upon by the late legislature?

No. It was throttled in the Committee on Code.

INQUIRER, Brooklyn: What are the changes in the method of electing trustees and officers of the Actors' Fund that are to go into operation at the annual meeting next month?

Your question is answered in another column of this issue.

HENRY FARNHAM, N. Y.: In your last number I notice that Twilight, produced at Palmer's Theatre, was said to be an adaptation from the French of Octave Feuillet. What was the name of the original play?

Le Village.

X. A. C.: Has any American star met with critical approval and pronounced a popular success in London?

One—Joseph Jefferson.

DRAMATICA, Paterson, N. J.: Was Duse's American season profitable?

Yes. Her terms with the Messrs. Rosenfeld were such that she cleared quite a large sum of money. In spite of her frequent illnesses, necessitating the omission of a number of performances in several of the cities she played, her engagements drew very large receipts, in the gross. In New York and Boston the houses were the largest. The Chicago engagement was, comparatively speaking, a failure.

AMATEUR, New Orleans: I believe that there have been several dramatizations of "David Copperfield." Which is the best, and is it suitable for amateur performance?

Of the numerous dramatizations, those made by Tom Taylor, George Fawcett Rowe and John Brougham are the best known in this country. Brougham's version is very sketchy and antiquated in construction. Rowe's, which is called Little Em'ly, is the most satisfactory. We should not think it could be played adequately by amateurs.

F. L. N.: Please tell me who it was at Koster and Bial's that some time ago wore a dress, bought from the Custom House, that had formerly been Mrs. Astor's property. Was it Carmencita or Jennie Joyce?

Jennie Joyce.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

Auditorium	Aurora
Alhambra	Cosmos
Academy of Music	Power of Gold
Casino	Hoyt's Minstrels
Chicago Opera House	The Fencing Master
Clark Street	Tony Pastor
Columbia	E. H. Sothern
Grand Opera House	Sol Smith Russell
Haverly's	Spider and Fly
Haymarket	Uncle Tom's Cabin
Hooley's	Fanny Davenport
McVicker's	Black Crook
Windsor	Ole Olson

PHILADELPHIA.

Arch Street	Mr. Russell Burlesque
Broad Street	Francis Wilson Opera
Chestnut Street	Trip to Chinatown
Chestnut Street Opera House	My Official Wife
Empire	The Fay Templ
Forepaugh's	Oliver Twist
Girard Avenue	In Spite of All
Lyceum	Ada Dixon Burlesque
National	The Dags
People's	Ben Mountford
Park	Mazeppa
Standard	Hearts of New York

BOSTON.

Boston	Spice of Life
Bowdoin Square	Peck's Bad Boy
Columbia	Isle of Champagne
Globe	Cast of Society; Led Astray
Grand Opera House	Romeo and Juliet
Howard Athenæum	John L. Sullivan
Hollis Street	Aristocracy
Museum	Shore Acres
Park	Temperance Town
Tremont	R. S. Willard

BALTIMORE.

Academy	Digby Bell Opera
Ford's Opera House	Hinrich's Grand Opera
Holliday Street	Nora Machree
Monumental	City Sports Burlesque

CINCINNATI.

Grand Opera House	The Hiputians
Heuck's	The Diamond Breaker
People's	Jerome Vaudeville

PITTSBURG.

Alvin	Ramsay Morris Comedy
Academy of Music	George Dixon Athletic Co.
Bijou	Bartholomew's Equine Farallon
Duquesne	Murray and Daud Opera
Grand Opera House	Uncle Tom's Cabin
Harris	Tangled Up

WASHINGTON.

Budaugh's	Dickson Comic Opera
Bijou	U and I
Lyceum	London Gaiety Girls
National	Augustin Daly's Co.

ST. LOUIS.

Grand Opera House	Marie Wainwright
Olympic	Americans Abroad
Pope's	The Scout
Standard	Weber and Fields

CLEVELAND.

Jacobs'	Rambler from Clare
Lyceum	Cast of Society; Robert Mantell
Star	Sutton and Watson

KANSAS CITY.

Grand	Calhoun Opera co.

MILWAUKEE.

Bijou	A Fair Rebel
Davidson	Country Circus

ST. PAUL.

Grand	John P. Sheridan
Metropolitan	William H. Crane

MINNEAPOLIS.

Bijou Opera House	Bobby Gaylor
Grand	The Bostonians

DENVER.

Broadway	Jack McAuliffe
Tabor Grand	Nat C. Goodwin May 9-11

SAN FRANCISCO.

Baldwin	Richard Mansfield
California	Hallen and Hart

OBITUARY.

The father of the late Jeanne Samary, of the Comedie-Francaise, is dead in Paris, aged seventy-eight.

Thomas Barrett, an actor once connected with Daly's Theatre, died on Tuesday of consumption at his home, 407 West Twenty-third Street. He left no family.

Harrison Tucker died in Keokuk, Ia., on April 29, aged thirty-two years, after an illness of two months, of acute Bright's disease. He was formerly manager of the Keokuk Opera House, and in conjunction with R. S. Ransom placed two companies on the road. He was local representative of the Actors' Fund, a prominent Elk, and very popular with the profession. Mr. Tucker was an enthusiastic friend of THE MIRROR, and owned bound files of the paper for ten or twelve years.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Adams, Fanny	Gardiner, C. R.	Perkins, Walter
Annesley, Miss I.	Hamilton, F. C.	Perselle, Rene
Atwood, Lawrence	Hardman, Frank J.	Putnam, Boyd
Alsop, Rene	Heywood, Nina	Robinson, Forrest
Baltus, Augustes	Hilliard, Robert	Ross, Fred G.
Brady, W. A.	Hurtt, Arthur	Robinson, Eugene
Barnum, Marie	Haines, Nat	Royle, Edwin M.
Beerbeck, Mrs. and Mr. Frank	Hagger, Emma	Roberts, C. W.
Beach, William	Hasford, Maude	Richardson, G. S.
Bell, Digby	Ireson, Frank O.	Rama, F. K.
Berbidge, Chas. J.	Jewell, J. A.	Rand, L. F.
Bell, Marie	James, O. P.	Rose, Fanny O.
Blakemore, Her'anD	James, Louis	Radcliff, Minnie
Barney, W. A.	Jones, Hugh W.	Stockwell, Helen
Banks, Maude	Jellinger, Charles	Scott, R. J.
Black, John J.	Johnson, Alice	Symns, W. C.
Burton, Rodney	Kent, Charles	St. Lorenz, H.
Callahan, Joseph	Latta, F. E.	Storm, Harry
Clare, May	Leake, J. Frank	Stevens, R. E.
Creighton, Jennie B.	Low, Lida J.	Stevenson, Harles A.
Chase, Arthur B.	Lorraine, Lena	Stuart, S. Grant
Crandall, Rae	Lee, Julia	Shaw, Mary
Carleton, Henry Guy	St. Alpin, James T.	Sanger, Eugene
Coffin, Harry C.	McCabe, D. W.	Strickland, W. H.
Dean, Clarence	Merton, Adelaide	Thornby, Emma
Dupree, Frank	Morgan, Harry J.	Tennis, Charles
De Shields, Howard	Mulford, Marie	Tettle, Emma Cushman
D'Angelis, Jefferson	Mack, Walter	Tabor, Robert
Dramberger, J. W.	Merritt, Frank T.	Tre Denisk, H. W.
De Belleville, F.	Maddigan, Gertrude	Teesdale, Myrtle
Dazey, C. A.	Mardell, A.	Vincent, Walter
Dobson, A. L.	Mealey, Joseph	Valeska, Marie
Elton, Vincent	Martens, Carl	Weaver, Blanche
Eytinge, Harry	Murphy, Joseph	Whittier, Robert
Eberle, Robert M.	Mgr Gilmore's Band	Wards, Fred
Frye, Mrs. H.	McLean, R. D.	Wakefield, A. J.
Fisher, J. W.	Norman, Beatrice	Wheatcroft, Helen
Fitch, Clyde	Oliver, Olive L.	Wells, Lida
Fraser, Bob	Ogston, Frank F.	Willie, Max
Fitzgerald and Bigelow	Pope, Bessie	Walker, F. F.
Fleming, W. J.	Price, Mr. and Mrs. S. D.	Weaver W. H.
Graham, Fred C.	Parrish, C. H.	Xantes, W.

"KNOCKING 'ROUND."

Mr. Uplater is a man about town; a man of business. He hustles around all day and is up later than he ought to be. He takes a late supper and goes to bed. He is restless and his sleep is disturbed. In the morning he wakes with a "rousing headache." He is sick, nervous, nauseated. He must

"SHAPE UP."

He looks and feels like a daisy after his morning medicine of

BROMO-SELTZER.

It is the best thing ever set on a counter for just such a case. Ask Mr Uplater what he thinks of it. It is a prompt, potent, safe remedy for stomachal and nervous disorders. He calls it

"A BRACER."

CORRESPONDENCE.

[CONTINUED FROM PAGE 7.]

Geary, manager): Charles Hanford's Julius Cæsar April 28; S. R. O.

STEUBENVILLE.—City Opera House (W. D. McLaughlin, manager): Pirates of Penzance (local talent) 27; fair house. Robert Mantell 28; Thomas W. Keene's co. 2.

LANCASTER.—Chestnut Street Theatre (E. Bell McNeil, manager): Al. G. Field 1; S. R. O. Tangled Up 4.==Item: Appropriate memorial services were held by the Al. G. Field co. over the grave of the late John T. Gray, at Forest Rose Cemetery, on afternoon of 2. The deceased was a member of Field's co. at the time of his death.

EAST LIVERPOOL.—Brunt's Opera House (John Thompson, manager): Only a Farmer's Daughter co. 3; return date, for the benefit of the stage hands, to a full house.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Closed for the season. The New Grand will open Oct. 1. Manager Grimes is now booking attractions for '93-94.

PONEROY.—Opera House (E. L. Keiser, manager): Al. G. Field's Minstrels April 27; fair house; well-pleased audience. Tony Farrell in My Colleen 3.

ALLIANCE.—Sourbeck's Opera House (F. W. Gaskill, manager): Rosabel Morrison in The Danger Signal 3.

PENNSYLVANIA.

TITUSVILLE.—Opera House (O. E. Gleason, manager): Al. Sawtelle 1-6; large business.

NEW CASTLE.—Opera House (R. M. Allen, Jr., manager): Forrester's Standard Dramatic co. to fair business week closing April 29.

HARRISBURG.—Grand Opera House (Markley and Co., managers): The Robin Hood Opera co. April 29; packed house at advanced prices. Peck's Bad Boy 1; fairly good business. Joshua Simpkins 3, business detrimentally affected by bad weather.==Eden Musee (H. Davis, manager): Little Detective by stock co. to large business.

WILKESBARRE.—Grand Opera House (M. H. Burgunder, manager): Von Yonson April 26; good business. Robin Hood Opera co. in Robin Hood 27; S. R. O. Fanny Rice in A Jolly Surprise pleased a good-sized audience 29.==Music Hall (E. C. Frank, manager): U and I 28, 29; three performances for benefit of the ushers to good business.

SCRANTON.—Academy of Music (M. H. Burgunder, manager): Robin Hood Opera co. April 26; packed house. Fanny Rice in A Jolly Surprise 28; fair business. Thomas E. Shea 1, 2 in Escaped from Sing Sing, and Barred Out to good business.

JOHNSTOWN.—Adair's Opera House (Alexander Adair, manager): Fairies' Well was presented here for the first time April 27 to a small house. A Busy Day booked for 29 failed to materialize. Robin Hood was presented here for the first time 2 at advanced prices to a large and very appreciative audience.==Family Theatre (Harry Davis, manager): Business continues good.==Item: W. E. Flack and wife of A Busy Day co. have left the co. and are visiting Mr. Flack's mother in this city.

READING.—Academy of Music (John D. Mishler, manager): Fanny Rice with a good co. gave an excellent performance of her New Jolly Surprise April 26. Kellar puzzled a large audience 27. Mavourneen 28, 29. Josephine Langdon in Won by a Woman to a large and fashionable audience 2. Miss Langdon is a Reading girl, and although it was her first week on the stage she did remarkably well, and gives promise of becoming a good actress. We wish her great success.==Grand Opera House (George B. Miller, manager): Dark.

LANCASTER.—Fulton Opera House (B. Vecker, manager): A Busy Day failed to put in an appearance April 27. John Drew in The Masked Ball pleased a large audience. Held in Slavery 1; Joshua Simpkins 2; both to fair houses.==Item: John Drew was entertained at the Hamilton Club after his performance.

WILLIAMSPORT.—Lycoming Opera House (John L. Guinter, manager): Von Yonson April 29; good-sized audience. Fanny Rice in A Jolly Surprise to a fair-sized audience 2.

SAUCH CHUNK.—Opera House (John H. Fagn, manager): The Old Homestead April 2-3; S. R. O. Kellar 1; big house.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager): Fanny Rice in A Jolly Surprise delighted a fair-sized audience April 26.

ERIE.—Park Opera House (Wagner and Reis, managers): Lost Paradise April 29; good house. Gus Williams in April Fool pleased a fair audience 2.

BEAVER FALLS.—Sixth Avenue Theatre (Cashbaugh and Bell, managers): The Voodoo April 29; good business. Thomas E. Murray and Ada Bothner made decided hits.==Opera House (F. H. Cashbaugh, manager): Dark.

EASTON.—Abel Opera House (John Brunner, manager): Robin Hood Opera co. April 28; S. R. O. Old Homestead 29; crowded house. Peck's Bad Boy 2; good business.

PITTSTON.—Music Hall (W. D. Evans, manager): Thomas E. Shea and his clever co. April 24-29 in Escaped from Sing Sing, Barred Out, Mixed Up, Monte Cristo and The Black Flag to crowded houses. Kellar 2; crowded house.

ALLENTOWN.—Music Hall (R. M. Whitesell, manager): Mavourneen drew fair business April 27.==Item: We have but four more attractions for the rest of this season. Agnes Herndon 9; The Voodoo 10; Wife for Wife 11; Hoss and Hoss 27.

MT CARMEL.—G. A. R. Opera House (Joe Gould, manager): Won by a Woman, with Josephine Langdon and George Edgar in the leading roles, supported by a very poor co., gave a very amateurish performance to a small but fashionable audience April 29. The only redeeming feature was the music, which was well rendered by the Arcadian orchestra, assisted by the talented Opera House pianist, Miss Madge Robbins.

M'KEESPORT.—White's Opera House (F. D. Hunter, manager): Held in Slavery pleased a large audience April 29. Robin Hood Opera co. at advanced prices 3.==Altmeyer's Theatre (E. A. McArdle, manager): The Lost Paradise to a large and well-pleased audience April 27. Powell amused good houses 1, 2.==Items: White's Opera House will close 3, and work will be commenced at once on a grand new entrance for next season.==Arena: W. L. Main's Circus 27; packed tent.

YORK.—Opera House (B. C. Pentz, manager): The Indian Band from the Carlisle Barracks gave a delightful concert to a small audience April 27. The Clemenceau Case (Emma Bell) booked for 29 failed to come here for some reason unknown. Joshua Simpkins with an excellent band drew a large and well-pleased audience 1.

BETHLEHEM.—Opera House (L. P. Walters, manager): Herrmann amused and mystified a crowded house April 20. The Power of the Press 21; big business. The Old Homestead drew the largest house of the season 28.

NORRISTOWN.—Grand Opera House (John E. Murphy, manager): Redding-Stanton co. April 24-29, good business.

BRADVILLE.—Academy of Music (E. A. Hempstead, manager): Frank Jones as Our Country Cousin seemed to find favor with a fair-sized audience April 29. Bartholomew's Equine Paradox 1-3, fair business.

OIL CITY.—Opera House (B. Lowentritt, manager): Frank Jones in Our Country Cousin 1; good performance to a light house.==Arena: Bob Hunting's Circus drew large audiences April 29.

TAMAQUA.—Allen's Opera House (Charles F. Allen, manager): Kellar had one of the largest houses of the season April 28; the receipts were over $300.

ASHLAND.—Opera House (Theodore F. Barton, manager): Mark Murphy in O'Dowd's Neighbors April 28; good business.

PLYMOUTH.—Opera House (R. N. Smith, manager): Two Johns pleased a good-sized audience 2.

ROCHESTER.—Opera House (Miller and Ecoff, managers): The Fast Mail played a return engagement to over $700, 2.

SHENANDOAH.—Gabrle's Opera House (Sam P. Yohe, manager): The Doctor of Alcantara presented by the local Choral Club 1, 2 was well prescreed to the capacity of the house.

HAZLETON.—Grand Opera House (Hasselay and Eisy, managers): The Old Homestead at advanced prices to packed houses, afternoon and evening April 27. Two Johns 3; fair business.

CARBONDALE.—Opera House (Dan P. Byrne, manager): Two Johns co. 2; light house. Kellar a fair-sized audience.

SOUTH CAROLINA.

CHARLESTON.—Grand Opera House (L. Arthur O'Neill, manager): The O'Neill Grand and Comic Opera co., after weeks of preparation, opened the supplementary Summer season 1 with a most artistic performance of Faust to a crowded house, Manager O'Neill, who is the pioneer of Summer opera in the South, is nothing if not persevering. Since the introduction of this form of amusement at his house in 1889, he has kept on improving the character and quality of the opera each successive season, until now Charleston theatregoers will enjoy the unique privilege of listening to the music of Gounod, Verdi, Bizet, and other masters of grand opera at popular prices and sung by a co. owned and operated by a Charleston manager. As to the co., it more than fulfils the expectations raised for it. Conductor Max Hirschfield has shown good judgment in his selection of orchestra, chorus, and principals. Among the last are Nina Bertini-Humphreys, Agnes Delaporte, Helen Von Doenhoff, Richie Ling, Arthur Seaton, William S. Hamilton, Charles Bigelow, the comedian, and Mlle. Gautier, the skirt dancer. Added to these are a chorus of twenty-five and an orchestra of twelve. It will thus be seen that Manager O'Neill will have perhaps the strongest co. giving opera anywhere in the South this Summer. The present plan is to give two operas a week—one grand and the other comic. The selections for this week are Faust and The Mikado.==Academy of Music (Charles W. Keogh, manager): Rev. Father F. A. Smith's illustrated lecture on the Holy Land 1 to a small but pleased audience.

TENNESSEE.

MEMPHIS.—Grand Opera House (Fritz Staub, manager): Nelson Opera co. in Bohemian Girl and The Princess of Trebizonde 1-3; large and appreciative audiences. The co. will close the regular season at this house 6.==Lyceum Theatre (John Mahoney, manager): Lawrence Hanley to light business in The Players 27-30, introducing as a prologue at each performance the principal act of Hamlet, Othello, Lady of Lyons, and Romeo and Juliet. This engagement closes the regular season at this house.

KNOXVILLE.—Staub's Theatre (Fritz Staub, manager): Knoxville amateurs presented The Merchant of Venice to a crowded house April 25, matinee 29 drew a fair house. Lew Dockstader's Minstrels amused a large audience 27.

CHATTANOOGA.—New Opera House (Paul R. Albert, manager): Dockstader's Minstrels April 28; full house. Mrs. S. T. Carne's Opera co. attracted a fair house 2. Deshon Comic Opera co. gave two performances 3 to good business at popular prices.

NASHVILLE.—The Vendome (W. A. Sheetz, business manager): The Deshon Opera co. brought their three weeks' engagement to a close April 29. The last week proved in every way the successful week of the engagement. Lew Dockstader's Minstrels 29; well-filled house.==The Bijou (J. H. Mittler, business manager): Edwin Mayo pleased the Bijou patrons all last week with Silver Age. His engagement has been extended until May 6, and this week Davy Crockett will be the attraction. The house was packed as usual Monday night.

TEXAS.

SHERMAN.—Opera House (Neville and Barry, managers): Ex-Governor Bob Taylor, of Tennessee, delivered a lecture on the "Piddle and the Bow," to a large audience April 24. Maude Granger 25.

BRYAN.—Grand Opera House (Schwarz and Mike, managers): Maude Granger, supported by an excellent co., appeared April 24 in The Fringe of Society to excellent business and highly pleased audience.

SAN ANTONIO.—Grand Opera House (J. R. Tendick, manager): The Grau Opera co. played a very successful week's engagement at the Grand April 23-29, and will continue for another week. This will virtually close the season at the Grand, as it will also the present management. As reported by your correspondent some weeks ago, W. C. Rigsby and George Walker, the former ticket agent in San Antonio for the I. and G. N. R.R., the latter the present treasurer of the Tremont Opera House, Galveston, have secured a five years' lease of the Grand. The rent paid is six thousand dollars. The present lease expires in June, and Mr. Walker will move to San Antonio in September. The house will be thoroughly renovated, new scenery put in, dressing rooms improved; in fact the house will undergo a general overhauling.

WACO.—Garland Opera House (J. P. Garland, manager): Maude Granger in The Fringe of Society April 28, 29, and matinee to good business. Grau Opera co. 11-13 and matinee will close the season here.==Pavgett's Park Theatre (P. R. Sharpe and Co., managers): A Lively Chase 24-29; large audience nightly.

FORT WORTH.—Greenwall's Opera House (Phil Greenwall, manager): Marie Wainwright, supported by her excellent co., presented School for Scandal April 26. The Social Swim matinee, and As You Like It evening of 29 to full houses. Miss Wainwright tendered a benefit to Sol Braunig, treasurer of the Opera House 29, which was a success pecuniarily.

HILLSBORO.—Rose's Opera House (A. T. Rose, manager): Maude Granger 1 in The Fringe of Society; immense house.

UTAH.

OGDEN.—Grand Opera House (D. H. Peery, Jr., manager): Trans-Mississippi Congress April 24-28 was well attended from twenty States and Territories. Special speech on silver was made by Hon. Thos. M. Patterson, and another evening was devoted to an interesting debate between Senator Stewart for silver, and Hon. John P. Irish for gold. Opera House was packed nightly. Patti Rosa in Miss Dixie was well attended 26.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): Elinson in exposure of spiritualism 24 to a large house. Frank Carpenter, newspaper correspondent, in stereopticon lecture on "Men and Women I Have Met," drew a large and intelligent audience 25. Prof. H. S. Krouse, pianist, gave a musical recital 26 to a splendid house. James J. Corbett and Primrose and West's Minstrels are the next attractions.

VERMONT.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Stuart Robson in The Henrietta April 27 to a very large and enthusiastic audience. A Fair Rebel 29; good business.

RUTLAND.—Opera House: Frederic Bryton in Forgiven to small audiences April 25, 26. A Fair Rebel 1; fair audience.

MONTPELIER.—Blanchard Opera House (G. S. Blanchard, manager): The Burglar 4; Dartmouth Glee and Banjo Club 11.

VIRGINIA.

PETERSBURG.—Academy of Music (Thomas G. Leath, manager): Duncan Clarke's Female Minstrels to a small audience of men 1. Sissieretta Jones, the Black Patti, sang at the Colored Methodist Church here to a large audience April 27.

WASHINGTON.

SPOKANE.—Auditorium (H. C. Hayward, manager): A. H. Woodhull April 22, giving Uncle Hiram; Richard and Pringle's Georgia Minstrels 25; both to fair business.==Item: There is an increasing number of ladies here who remove their hats at the theatre.

WISCONSIN.

MADISON.—Fuller Opera House (Edward W. Fuller, manager): Robert Mantell in The Face in the Moonlight April 26 to light business. Nat Goodwin 28 in A Gilded Fool 29; S. R. O. at advanced prices.==Arena: Ringling Brothers' Circus opened the season at Baraboo, their Winter quarters, 29. From there they go direct to Chicago, opening 2 for six weeks. During the opening performance a section of the reserved seats gave way, seriously injuring several people.

WEST SUPERIOR.—Grand Opera House (J. T. Condon, manager): Nat Goodwin in A Gilded Fool April 26; large and fashionable audience. As usual, Mr. Goodwin and his excellent co. were enthusiastically received.

LA CROSSE.—Theatre (J. Strasilipka, manager): Bobby Gaylor drew a good house April 25. Mr. Gaylor is a favorite with La Crosse theatregoers. Nat Goodwin in A Gilded Fool 27 at advanced prices to a large and fashionable audience.

OSHKOSH.—Grand Opera House (J. R. Williams, manager): McCann-Kendall co., at popular prices, April 24-29; good houses nightly.

RACINE.—Belle City Opera House (Frank J. Miller, manager): Robert Mantell and his excellent co. presented The Face in the Moonlight to a large and thoroughly pleased audience April 25. Alaska, with Bettie Bernard Chase in the title role, 29, to light business. Lily Ronais and Mlle. Bertha Brunell, the Bohemian violiniste, in concert 28. Business large and audience delighted. Rob Roy and National Pageant, under the auspices of local Caledonian society, 29 to the capacity of the house.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): She Couldn't Marry Three April 26; big house.

CANADA.

MONTREAL.—Queen's Theatre (Sparrow and Jacobs, managers): A benefit was tendered Mrs. A. E. McDowell (Fannie Reeves) by the theatregoers of Montreal April 26. The Marble Heart was the bill. The stage management was under the direction of Ed. Varney, and he and Mrs. Varney appeared in the principal roles. The cast was filled by a number of well-known local amateurs, and a very creditable performance was given. The audience was a large and fashionable one, and quite a large sum was realized. The pupils of Professor Roy McDonald gave exhibitions of dancing 27-29, which were largely attended. Two ballets, "The Quaker's Dream" and "The Rajah's Realm," were performed.==Theatre Royal (Sparrow and Jacobs, managers): Side-Tracked opened 1 to good business. All-Star Vaudeville co. 8 13.==Sohmer Park (E. Lavigne, manager): John L. Sullivan in The Man From Boston 1-6.==Items: The Boston Symphony Orchestra billed at the Academy 1, canceled their date. The Froth of Society opens 8. The comic opera co. playing at the Empire stranded here last week, and were left without money to pay their board bills or their fares back to New York. A benefit on their behalf will be given in the Victoria Armory Hall 2, 3. The Mascotte and The Chimes of Normandy will be given. The co. will be assisted by local talent.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): Boston Symphony 20, canceled their engagement 2. Maccabee Dramas (local) 6.==Academy of Music (Fred. C. Whitney, manager): This house will undoubtedly be packed 5, when Treasurers Hill and Park will take their benefit. The Napleson Opera co., which made such a success on their former visit, have been secured. A special programme is being arranged for this occasion. Gormans' Minstrels drew packed houses 27-29. Turner's London Girls 6.==Toronto Opera House (J. B. Morris, manager): Muggs' Landing 1-6 opened to a full house. The co. shows a decided improvement since its last presentation here. Some very good specialties were introduced. The City Club 8-13.

QUEBEC.—Academy of Music (J. R. H. White, manager): J. P. Jhun Concert co. April 26, 27; S. R. O.==Tara Hall (J. M. Walsh, manager): Wallace Hopper Comedy co. in The Little Duchess and The Ticket-of-Leave Man 2-6; packed houses.==Theatre Royal (A. Fiset, manager): Minard's French Dramatic co. are doing good business.

WOODSTOCK.—New Opera House (Charles A. Pyne, manager): Gondoliers presented by local amateurs to large and fashionable udiences April 27, 28.

OTTAWA.—Grand Opera House (John Ferguson, manager): New York Symphony Orchestra Concert April 26; fashionable audience. Bells of Corneville 28, 29 (local amateurs); most successful amateur production ever witnessed in this theatre, for a charitable purpose.

LONDON.—The Grand (A. E. Roote, manager): Lost in London, as presented by Newton Beers, drew a fair house April 26. The London Choral Society (amateurs) under the direction of Mr. Roselle Pococke, gave its annual concert 2 to a large and fashionable audience. The soloists were Evelyn Street, a young Londoner, just returned from Germany; Miss Gaylord of Toronto, and Fred. Evans.

HAMILTON.—Grand Opera House (Thomas Reche, manager): Gloriana, preceded by the one-act drama, Out of the Storm, greatly pleased a large audience April 19. Colonel Robert G. Ingersoll lectured on Shakespeare 21 to poor business. Side-Tracked 22; small house. The Shadow Detective 26; performance very unsatisfactory. Newton Beers in Lost in London 29; good business. Gormans' Minstrels gave an excellent performance to good business 2.

ST. JOHN.—Opera House (A. O. Skinner, manager): Gilmore's Band April 20-23; very large houses. Lillian Tucker 24-27 in Police Alarm and Lady Audley; light business.==Mechanics' Institute (T. B. Hanington, manager): Joseph S. Murphy in Kerry Gow and Shaun Rhue 1-3; large business.

ST. THOMAS.—Opera House (George T. Claris, manager): Turner's English Girls 2; S. R. O.; very fair burlesque co.==Item: The stock has all been subscribed for a new Opera House in St. Thomas. It is to be built adjoining our principal hotel, the Grand Central.

VANCOUVER.—Opera House (A. W. P. Goldsmid, manager): Carolyn Gage in The Honeymoon and A Celebrated Case to large and well-satisfied audiences April 24, 25. Carolyn Gage in A Double Wrong 1.

ST. CATHARINES.—Grand Opera House (H. G. Hunt, manager): Rentz-Santley Burlesque co. April 28; small audience. Shadow Detective 29; fair house.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

ALVIN JOSLIN (Charles L. Davis): Toledo, O., May 8-13.

A BUSY DAY (W. E. Flack, mgr.): Wheeling, W. Va., May 8-10.

ADA GRAY: Columbus, O., May 8-10.

AMERICA (Abbey, Schoeffel and Grau, mgrs.): Chicago, Ill., April 22—indefinite.

A. M. PALMER'S STOCK (H. Millard, acting manager): New York city May 1-13.

ARISTOCRACY: (Hayman and Frohman, managers): Boston, Mass., April 24-May 13.

A BREEZY TIME (Fitz and Webster): Muscatine, Ia., May 10, Burlington 11, Galesburg, Ill., 12, Peoria 13.

A TURKISH BATH (S. H. Macoy, mgr.): Independence, Ia., May 9, Dubuque 10, Lyons 11, Sterling, Ill., 12.

ALASKA (Chase and Benton, mgrs.): South Bend, Ind., May 9, Dowagiac, Mich., 10, Niles 11, Benton Harbor 12.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): New York city April 3-May 27.

BLACK CROOK (No. 1, Eugene Tompkins, mgr.): New York city Sept. 1—indefinite.

A FAIR REBEL (Edward R. Mawson, mgr.): Milwaukee, Wis., May 8-13.

BARNES AND SUMNER'S PLAYERS: Sioux Falls, S. D., May 6-13.

BLACK CROOK NO. 2 (Eugene Tompkins, mgr.): Chicago, Ill., March 27—indefinite.

BOBBY GAYLOR (W. A. Brady, manager): Minneapolis, Minn., May 8-13, Helena, Mont., 21, Anaconda 27, Butte City 28-30, Spokane, Wash., 20, 23, Walla Walla 24.

CORSE PAYTON: Boone, Ia., May 8-13, Marshalltown 15 20, Cedar Rapids 22-27.

CLEMENCEAU CASE (Canning and Latta, mgrs.): Buffalo, N. Y., May 8-13.

CHARLES FROHMAN'S COMEDIANS (Frank Rayer, mgr.): Harlem, N. Y., May 8-13.

COGHLAN COMEDY (John T. Sullivan, mgr.): Chicago, Ill., May 8-13.

CAROLYN GAGE: Yakima, Wash., May 9, Walla Walla 10, 11, Eugene City, Ore., 12.

CARRIE LOUIS (Howard Wall, mgr.): Logansport, Ind., May 8-13.

CRUST OF SOCIETY No. 1 (John Stetson, mgr.): Detroit, Mich., May 11-13.

CRUST OF SOCIETY No. 2 (John Stetson, mgr.): Boston, Mass., May 8-13.

COUNTRY CIRCUS No. 1 (C. B. Jefferson, Klaw and Erlanger, mgrs.): Milwaukee, Wis., May 8-13.

CHARLES ERIN VERNER: New York city May 8-13.

COUNTY FAIR (Marie Bates): Plymouth, Mass., May 9, Haverhill 10, Dover, N. H., 11, Exeter 12, Nashua 13.

CARROLL JOHNSON (Jack Lodge, mgr.): New York city May 1-13.

CASINO COMEDY (Charles J. Smith, mgr.): Killarney, Ont., May 8-10, Spanish River 11-13, Little Current 15 17, Manitoueaning 18-20, Algoma 22-24, Sunbury 25-27.

CHARLES A. GARDNER (Sidney R. Ellis, mgr.): Fort Wayne, Ind., May 9, Huntington 10, Crawfordsville 11, Frankfort 12, Lima, O., 13, Sandusky 15, Mansfield 16, Butler, Pa., 17, Titusville 18, Warren 19, Jamestown, N. Y., 20, Olean 22, Hornellsville 23, Binghamton 24, Schenectady 25, Troy 26, 27.

DIAMOND BREAKER (Neil Florence, mgr.): Cincinnati, O., May 8-13.

DE LANGE AND RISING (Tangled Up): Pittsburg, Pa., May 8-13.

DONNELLY AND GIRARD: Brooklyn, N. Y., May 8-13.

DANIEL SULLY: Providence, R. I., May 8-13.

DR. BILL (George W. Sammis, mgr.): Harrisburg, Pa., May 9, Camden, N. J., 10, 11, Atlantic City 12, 13.

DANGER SIGNAL (Edward J. Abram, mgr.): Amsterdam, N. Y., May 9, Schenectady 10, Cohoes 11, Troy 12, 13, Brooklyn 15-20.

E. H. SOTHERN (H. E. Warner, acting mgr.): Chicago, Ill., May 8-20.

EDWIN ARDEN: Albany, N. Y., May 8-13.

EIGHT BELLS (Thomas R. Perry, acting mgr.): Youngstown, O., May 9, Erie, Pa., 10, Jamestown, N. Y., 11, Binghamton 12.

EVANS AND HOEY: Jersey City, N. J., May 8-13.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Sioux City, Ia., May 9, Mankato, Minn., 10, Duluth 11, 12, West Superior, Wis., 13.

E. S. WILLARD (A. M. Palmer, mgr.): Boston, Mass., April 10-June 3.

EUNICE GOODRICH (William Pottle, Jr., mgr.): Elgin, Ill., May 8-13, Joliet 15-17.

EVA MOUNTFORD (James H. Alliger, mgr.): Philadelphia, Pa., May 8-13, Newark, N. J., 15-20, Montreal, P. Q., 22-27.

FANNY DAVENPORT (Sardou Revue, mgr.): Chicago, Ill., May 2-13.

FANNY RICE (George W. Purdy, mgr.): Newark, N. J., May 8-13.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Akron, O., May 9, Ashland 10, Mansfield 11, Norwalk 12, Clyde 13, Fremont 15, North Baltimore 16, Bowling Green 17, Bellefontaine 18, Urbana 19, Middletown 20, Troy 22, Piqua 23, Greenville 24, Muncie, Ind., 25, Hartford 26, Bluffton 27.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Port Jervis, N. Y., May 9, Susquehanna, Pa., 10, Binghamton, N. Y., 11, Owego 12, Corning 13.

FAIRIES' WELL: Albany, N. Y., May 8-13.

FRANK LINDON: Grand Island, Neb., May 8-13, Lincoln 15-20.

FANTASMA (Hanlons', Edwin Warner, mgr.): Chicago, Ill., May 15—indefinite.

FIRE PATROL (A. Y. Pearson, mgr.): Omaha, Neb., May 8-10.

GUS WILLIAMS (George W. June, mgr.): Harlem, N. Y., May 8-13.

GERMAN LILLIPUTIANS (Rosenfeld Brothers, mgrs.): Cincinnati, O., May 8-13.

GRAHAM EAGLE: Fort Wayne, Ind., May 9-20.

GRAY AND STEPHENS: Brooklyn, N. Y., May 8-13.

GLORIANA (Charles Frohman, mgr.): Peekskill, N. Y., May 9, Stamford, Conn., 10, Mt. Vernon, N. Y., 11, Waterbury, Conn., 12, Danbury 13.

HARRY LACY: Jersey City, N. J., May 8-13.

HENSHAW AND TEDBROCK (E. G. Stuart, manager): Spokane Falls, Wash., May 8, Missoula, Mont., 10, 11, Butte, 12, 13, Great Falls 15, Helena 16, 17, Bozeman 18, Livingston 19.

HALL, GAY AND HART (James Lee Brady, mgr.): San Francisco, Cal., May 2-13.

HOSS AND HOSS: Troy, N. Y., May 9, 10, Albany 11, 12, Poughkeepsie 13.

IDA VAN COURTLAND (Albert Tavernier, mgr.): Marquette, Mich., May 8-13.

INSIDE TRACK: St. Louis, Mo., May 8-13.

ISAAC PAYTON: Topeka, Kans., May 8-13.

JANE No. 2, (Charles Frohman, mgr.): Albany, N. Y., May 9.

JAMES O'NEILL (William P. Connor, mgr.): Boston, Mass., May 15-June 3.

JOSHUA SIMPKINS (Reno and Ford, mgrs.): Punxsutawney, Pa., May 22, Altoona 23, Somerset 25, Johnstown 26, McKeesport 27, Scottdale 28, Connellsville 29, Uniontown 30.

JAMES T. POWERS (E. E. Rosenbaum, mgr.): New York city May 2—indefinite.

JAMES J. CORBETT (W. A. Brady, mgr.): Portland Ore., May 8-20.

JOHN L. SULLIVAN: Boston, Mass., May 8-13.

KENTUCKY GIRL (John C. Fox, mgr.): Indianapolis, Ind., May 8-13.

LITTLE NUGGET (C. A. Baker, mgr.): Evansville, Ind., May 9, Paducah, Ky., 10, Henderson 11, Owensboro 12, 13, Louisville 15-20.

LEORA LANE: Ainsworth, Neb., May 8-13.

LARRY THE LORD: Seattle, Wash., May 22, 23.

LED ASTRAY (John Stetson, mgr.): Boston, Mass., May 22—indefinite.

LOST IN NEW YORK: Syracuse, N. Y., May 8-13.

LILLIAN LEWIS (Lawrence Marston, mgr.): New York city May 2-15.

LILLIAN TUCKER (C. C. Vaught, mgr.): St. John, N. B., April 29-May 20.

LATER ON (T. W. Dinkins, manager): Brooklyn, N. Y., May 8-13.

LYCEUM THEATRE CO. (Daniel Frohman, mgr.): St. Louis, Mo., May 8-13.

LITTLE TRIXIE (Fred. Robbins, mgr.): Pontoria, O., May 9, Findlay 10.

LYCEUM THEATRE (Sharpley's): Rich Hill, Mo., May 8-13.

LOST PARADISE (Charles Frohman, mgr.): New York city May 8-13.

LYON COMEDY (E. G. Rigg, mgr.): Chicago, Ill., May 8-13, Bay City, Mich., 15-20.

LEWIS MORRISON (Edward J. Abram, mgr.): Cheyenne, Wyo., May 21.

LAWRENCE HANLEY (Frank Mayder, mgr.): Detroit, Mich., May 8-13, Cincinnati, O., 15-20, Baltimore, Md., 22-27.

MOONSHINER'S SHADOW (Warner and Nelson, mgrs.): Philadelphia, Pa., May 8-13, Wheeling, W. Va., 15-18 Columbus, O., 19, 20, Indianapolis, Ind., 22-24, Springfield, Ill., 25-27.

MME. MODJESKA (Frank L. Perley, manager): Springfield, Mass., May 9, Albany, N. Y., 11, Rochester 12, 13.

MADELINE MERLI (Fred Schwartz, mgr.): Manchester, N. H., May 9, 10, Portsmouth 11, Dover 12, Biddeford, Me., 13, Bath 15, Rockland 17.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Terre Haute, Ind., May 8-13.

MAY BARTONNE (George Hamler, mgr.): Benton, Ill., May 8-13, Springfield 15-20, Lincoln 22-27.

MAUDE GRANGER: Greenville, Tex., May 8, El Paso 10, Deming, Ariz., 11.

MORGAN COMEDY: Oneida, N. Y., May 8-13.

MAVOURNEEN (Augustus Pitou, mgr.): Philadelphia, Pa., May 8-13.

MUGGS' LANDING: Buffalo, N. Y., May 8-13.

MRS. POTTER-KYRLE BELLEW (Ariel N. Barney, mgr.): Brooklyn, N. Y., May 8-13.

MAUDE HILLMAN (W. G. Snelling, mgr.): Glens Falls, N. Y., May 8-13.

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MORA-WILLIAMS (Fred. Williams, mgr.) Oil City, Pa., May 8-10. Fredonia, N. Y., 11-13. Erie, Pa., 15-20. Wilkesbarre 22-27.

MME. AND AUG. NEUVILLE: Portchester, N. Y., May 9. Birmingham, Conn., 10. Naugatack 12, Torrington 13, Winsted 14, Manchester 15, Bristol 16, Bridgeport 18-20.

MARIE WAINWRIGHT (Julian Magnus, mgr.): St. Louis, Mo., May 8-13, Kansas City, 15-20.

MLLE. RHEA (W. D. Loudoun, mgr.): Worcester, Mass., May 9, Pittsfield 10, Westfield 11, Holyoke 12.

MRS. W. J. FLORENCE (Howard Coveney, mgr.): Los Angeles, Cal., May 9, 10.

MABEL PAIGE (W. G. Moseley, mgr.): Petersburg, Va., May 8-12.

MY AUNT SALLY: Dayton, O., May 8-10.

MY OFFICIAL WIFE: Philadelphia, Pa., May 8-13.

NOBODY'S CLAIM (E. A. Warren, mgr.): Monmouth, Ill., May 9, Davenport 10, Moline 11, La Salle 12, Kankakee 13.

NAT C. GOODWIN (George J. Appleton, manager): Denver Col., May 8-10, Salt Lake City, Utah, 11, 12, Ogden 13, San Francisco, Cal., 15-27.

NORA MACHREE (Owen Ferree, manager): Baltimore, Md., May 8-13.

NELLIE MCHENRY: Augusta, Me., May 9, Bangor 10, Lewiston 11, Portland 12, 13, Portsmouth, N. H., 15, Dover 16, Manchester 17, Brockton, Mass., 18, New Bedford 19, Worcester 20.

NEWTON BEERS (W. L. Dobson, mgr.): Wilmington, Del., May 8-10.

NIOBE: Buffalo, N. Y., May 8-13.

NOSS JOLLITY (H. Noss, mgr.): Keyser, W. Va., May 9, Somerset, Pa., 10, Mt. Pleasant 11, Washington 12, Waynesburg 13, Cannonsburg 15, Charleroi 16, Jeannette 17, Rochester 19, New Brighton 20.

ONLY A FARMER'S DAUGHTER (Jean Voorhees): Cincinnati, O., May 8-13, Lexington, Ky., 15, Mt. Sterling 16, Charleston, W. Va., 17, Hinton 18, 19.

OLE OLSON (Clay Lambert, mgr.): Chicago, Ill., May 8-13.

OUR D. ROTHY (O. H. Johnstone, mgr.): Los Animas, Col., May 8-13, La Junta 15-20, Pueblo 22-27.

OLD HOMESTEAD (E. A. McFarland, mgr.) Binghamton, N. Y., May 9, Ithaca 10, Courtland 11, Watertown 12, Auburn 13, Gloversville 15, Johnstown 16, Schenectady 17, Cohoes 18, Glens Falls 19, Rutland, Vt., 20, Bellow's Falls 22, Northampton, Mass., 23, Middletown, Conn., 24, Norwalk 25, South Norwalk 26, Bridgeport 27.

PAIGE'S PLAYERS: Ellendale, N. Y., May 8-13.

PECK'S BAD BOY: Boston, Mass., May 8-13.

PAY TRAIN (Dittmar Brothers, mgrs.): Philadelphia, Pa., May 8-13.

PULSE OF NEW YORK (C. N. Bertram, mgr.): Newark, N. J., May 8-13.

POET AND THE PUPPETS (Charles Frohman, mgr.): New York city April 3-May 27.

POWER OF GOLD (Walter Santord, mgr.): Chicago, Ill., April 24-May 23.

PETE BAKER (Wilbur Harlan, mgr.): Oshkosh, Wis., May 9, Appleton 10, Oconto 11, Crystal Falls 12.

PRIDE OF KIDS (Ezra Kendall, mgr.): La Crosse, Wis., May 9, Winona 10, Eau Claire 11, West Superior 12, Duluth, Minn., 13.

PETE PETERSON: Lima, O., May 10, Upper Sandusky 11, Findlay 12, Tiffin 13.

ROSINA VOKES (Clarence Fleming, mgr.): New York city April 10-May 20.

R. B. MANTELL (Proctor and Turner, mgrs.): Mansfield, O., May 9, Canton 10, Cleveland 11-13.

RICHARD MANSFIELD (John P. Slocum, mgr.): San Francisco, Cal., May 1-13, San Diego 15, 16, Riverside 17, Los Angeles 18-20, Fresno 22, Oakland 23, 24, San Jose 25, Stockton 26, Marysville 27.

RAMSAY MORRIS COMEDY: Pittsburg, Pa., May 8-13, Brooklyn, N. Y., 15-20, Toronto, Ont., 22-27.

RAMBLER FROM CLARE (Dan McCarthy, manager): Rochester, N. Y., May 8-10, Hamilton, Ont., 11, St. Thomas 12, London 13.

SPAN OF LIFE (H. S. Taylor, mgr.): Boston, Mass., May 8-13.

STUART ROBSON (W. R. Hayden, mgr.): New York city May 2-27.

SOL SMITH RUSSELL: Chicago, Ill., May 1—indefinite.

SPIDER AND FLY (Western, Josh E. Ogden, mgr.). Rome, N. Y., May 9, Utica 10, Gloversville 11, Schenectady 12, Albany 13.

SAWTELLE DRAMATIC: Corry, Pa., May 8-13.

SPOONER COMEDY (B. S. Spooner, mgr.) Jacksonville, Ill., May 8-13, Pekin 15-20, Decatur 22-27.

STANDARD DRAMATIC (Forrester's): Jeannette, Pa., May 8-13.

SEXTER PAYTON: Paris, Mo., May 8-13.

SPIDER AND FLY, Eastern (Edward P. Hilton, mgr.): Chicago, Ill., May 8-13.

SIDE TRACKED (S. I. Rawson, mgr.) Rochester, N. Y., May 11-13, Buffalo 15-20, St. Thomas, Ont., 22, Chatham 23, Mt. Clemens, Mich., 24, Pontiac 25, Owosso 26, Ionia 27.

THE VOODOO (Gus Bothner, mgr.): Reading, Pa., May 9, Chester 10, Trenton, N. J., 11, Easton, Pa., 12, Carbondale 13.

TEXAS STEER (Hoyt and Thomas, managers): New York city April 10—indefinite.

THE HOODLUM (H. S. Sargent, mgr.): Lancaster, Me., May 9, Littleton 10.

TONY FARRELL (C. E. Callahan, mgr.): Houtzdale, Pa., May 9, Phillipsburg 10, Bellefonte 11, Jersey City, N. J., 15-20, New York city 22-June 3.

TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.). New York city—indefinite.

TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): Boston, Mass., Jan. 9-May 20.

THE GIRL I LEFT BEHIND ME: (Chas. Frohman, mgr.): New York city Jan. 25—indefinite.

THE GUARDSMAN (Daniel Frohman, mgr.): New York city April 3—indefinite.

THE OPERATOR (E. B. Ludlow, mgr.): Brooklyn, N. Y., May 8-13, New York city 15—indefinite.

TRIP TO CHINATOWN No. 2 (Hoyt and Thomas, mgrs.): Philadelphia, Pa., May 8-13.

THE SCOUT (A. V. Pearson, mgr.): Chicago, Ill., April 17-May 27.

THE UPPER HAND (Edward P. Sullivan), Cleveland, O., May 8-13, New Haven, Conn., 15-17, Syracuse, N. Y., 18-20, Rochester 22-27.

THE RIVALS (Mrs. John Drew): Brooklyn, N. Y., May 8-13, Philadelphia, Pa., 15-20, Montreal, P. Q., 22-27.

WARDE-JAMES (Robert Brower, mgr.): Wilmington, Del., May 10, Trenton, N. J., 12.

THE DAGO: Philadelphia, Pa., May 8-13.

THE RAINMAKERS (Donnelly and Girard): Brooklyn, N. Y., May 8-13.

U AND I (Richardson and Libbey, mgrs.): Washington, D. C., May 8-13.

UNCLE TOM'S CABIN (Kiaf's): Pittsburg, Pa., May 8-13.

UNCLE TOM'S CABIN (Stetson's): Toronto, Ont., May 8-13.

UNCLE TOM'S CABIN (Stockwell's): Chicago, Ill. May 8-13.

WADE LEBOYLE (F. P. Prescott, mgr.): Washburn, Wis., May 8-10, Bayfield 11, 12, Ashland 13, Houghton, Mich., 15-17, Lake Linden 18-20, Red Jacket 22-24, Hancock 25-27.

W. H. CRANE (Joseph Brooks, mgr.): St. Paul, Minn., May 8-13, Minneapolis 15-20.

WHITE SQUADRON (A. V. Pearson, mgr.): Cleveland, O., May 8-10.

WILSON BARRETT: New York city May 1-13.

OPERA AND CONCERT.

ANDREWS OPERA: Keokuk, Ia., May 8-13.

BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): Minneapolis, Minn., May 8-13, Brooklyn, E. D., 15-20.

BOSTON IDEAL COMIC OPERA (Rich and Van Osten, mgrs.): Fond du Lac, Wis., May 9, Ripon 11, Watertown 12, Waukesha 13.

BOSTON SYMPHONY ORCHESTRA: Columbus, O., May 10.

CORINNE OPERA BURLESQUE: Chicago, Ill., May 8—indefinite.

CALHOUN OPERA: Kansas City, Mo., May 8-13.

DIGBY BELL OPERA (J. H. Palser, mgr.): Baltimore, Md., May 8-13.

DESHON OPERA: Atlanta, Ga., May 8-13, Knoxville, Tenn., 15-20, Louisville, Ky., 22-27.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city May 1—indefinite.

1492 (E. E. Rice, mgr.): Lowell, Mass., May 8, Springfield 11, New York city 15—indefinite.

FENCING MASTER (J. M. Hill, mgr.): Chicago, Ill., April 24-May 27.

FRANCIS WILSON COMIC OPERA (A. H. Canby, mgr.): Philadelphia, Pa., May 8-13.

CEO. A. BAKER OPERA (Geo. A. Baker, mgr.): New Haven, Conn., May 8-13, Hartford 15-20.

HINRICH'S GRAND OPERA: Baltimore, Md., May 8-13.

HENRY E. DIXEY OPERA (Harry Askin, mgr.) New York city April 6—indefinite.

ISLE OF CHAMPAGNE (Thomas Q. Seabrooke): Boston, Mass., April 17-May 13.

LILLIAN RUSSELL OPERA (T. Henry French, mgr.): Brooklyn, N. Y., May 8-13.

OVIDE MUSIN (R. E. Johnston, mgr.): Sedalia, Mo., May 9, Marshall 10, Ottumwa, Ia., 11, Keokuk 12, Canton, Ill., 13.

O'NEILL OPERA (L. Arthur O'Neill, mgr.): Charleston, S. C., May 1—indefinite.

PAULINE HALL OPERA (George B. McLellan, mgr.): Providence, R. I., May 8-10, Hartford, Conn., 11-13, Taunton, Mass., 15, Fall River 16, Lowell 17, Lawrence 18, Lynn 19, Portsmouth, N. H., 20.

ROBIN HOOD OPERA (Barnabee, Karl and McDonald, mgrs.): Detroit, Mich., May 8-10, Jackson 11, London, Ont., 12, Hamilton 13, Toronto 15-17, Montreal, P. Q., 18-20, Burlington Vt., 22, Plattsburg, N. Y., 23, Troy 24, Johnstown 25, Newburg 27.

SCHUBERT SYMPHONY CLUB: Clarinda, Ia., May 9, Shenandoah 10, Red Oak 11, Malvern 12, Council Bluffs 13.

SPANISH ORCHESTRA AND OPERA (J. Pastor, mgr.): New Orleans, La., May 14-20, Chicago, Ill., 20—indefinite.

TENNESSEE WARBLERS: Philadelphia, Pa., May 3-13.

WILBUR OPERA: Bridgeport, Conn., May 8-13, Springfield, Mass., 15-27.

REMENYI CONCERT (H. B. Thearle, manager): Fresno, Cal., May 9, Santa Anna 10, San Diego 11, Los Angeles 12, 13, Riverside 15, San Bernardino 16, Redlands 17, Pomona 18, Pasadena 19, Santa Barbara 20, Visalia 22, San José 23, Santa Cruz 24.

SOUSA'S BAND (D. Blakeley, mgr.): Buffalo, N. Y., May 9, Detroit, Mich., 10, Louisville, Ky., 11, St. Louis, Mo., 12, 13, Omaha, Neb., 15, DesMoines, Ia., 16, Minneapolis, Minn., 17, 18, Duluth 19, St. Paul 20.

VARIETY AND BURLESQUE.

CITY CLUB: Toronto, Ont., May 8-13, Montreal, P. Q., 15-20.

CITY SPORTS: Baltimore, Md., May 8-13.

CREOLE BURLESQUE (Sam T. Jack, mgr.): Providence, R. I., May 8-13.

ENGLISH GIRLS (Turner's): Owen Sound, Ont., May 9, Collingwood 10, Orillia 12, Lindsay 13, Peterboro 15.

FRENCH FOLLY: Boston, Mass., May 8-13.

GEORGE DIXON: Newark, N. J., May 8-13.

GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): Montreal, P. Q., May 8-13.

GUS HILL NOVELTIES: Brooklyn, N. Y., May 8-13.

HOWARD ATHENÆUM: Los Angeles, Cal., May 11-13.

HIS KIBS AND HIS NOBS: Washington, D. C., May 8-13.

JEROME-KELLY: Cincinnati, O., May 8-13.

LONDON GAIETY GIRLS: Washington, D. C., May 8-13.

MORTON AND ARNOLD: Clarksburg, W. Va., May 8-10, Weston 11-13.

MARIE SANGER: Louisville, Ky., May 8-13.

MAY HOWARD: Indianapolis, Ind., May 8-13.

MAY RUSSELL: Philadelphia, Pa., May 8-13, New York city 15-20.

NIBBE BURLESQUE: Harlem, N. Y., May 8-13.

RENTZ-SANTLEY: New York city May 8-13, Chicago, Ill., 15-20.

REILLY AND WOODS: Chicago, Ill., May 1-13.

SEFTON AND WATSON: Cleveland, O., May 8-13, Pittsburg, Pa., 15-20.

TONY PASTOR: Chicago, Ill., May 8-13.

WEBER AND FIELDS: St. Louis, Mo., May 8-13.

MINSTRELS.

BARLOW BROTHERS: Lowell, Mass., May 10, Newburyport 11, Gloucester 12, Marlboro 13.

FIELD'S COLUMBIAN Fairmount, W. Va., May 9, Grafton 10, Bellaire, O., 11, Wellsville 12, East Liverpool 13, Monongahela City, Pa., 15, Belle Vernon 16, Charleroi 17, Rochester 18, Alliance, O., 19, Canal Dover 20.

GEORGIA: Helena, Mont., May 9, Marysville 10, Bozeman 11, Livingston 12.

LEW DOCKSTADER: Kalamazoo, Mich., May 10.

CIRCUSES.

BOB HUNTING: Warsaw, N. Y., May 10, Attica 11, Lockport 12, Tonawanda 13.

BARNUM AND BAILEY: Lebanon, Pa., May 9, Pottsville 10, Bloomsburg 11, Wilkesbarre 12, Scranton 13.

COUP, SNYDER AND ZIMMERMAN'S: South Bethlehem, Pa., May 8-10, Allentown 11-13.

FRED. LOCKE: Sidney, O., May 9, Botkins 10, Jackson Centre 11.

HOLLAND: Delavan, Wis., May 11.

J. P. GALLAGHER: Buffalo, N. Y., May 8-13.

J. H. LA PEARL: Nimin, Ill., May 9, Delavan 10, Mason City 11, Greenview 12, Petersburg 13.

LEON WASHBURN: St. Catharines, Ont., May 10, Hamilton 11, Caledonia 12, Brantford 13.

ORRIN BROTHERS: City of Mexico April 10—indefinite.

SANGER AND LENT: Leadville, Col., May 10.

SELLS BROTHERS: Bedford, Ind., May 9, Seymour 10, Rushville 11, Celina 12, Portland 13.

W. H. HARRIS: Bassic City, Va., May 9, Shenandoah 10, Luray 11, Berryville 12, Shepardstown 13.

WELSH: Marietta, Pa., May 9, Columbia 10.

W. B. REYNOLDS: Belvidere, Ill., May 9, Seymour, Ind., 10.

WHITNEY: Mt. Clemens, Mich., May 9, Utica 10, Birmington 11, Farmingham 12, Northville 13.

MINSTREL NOVELTY.

BARTHOLOMEW'S EQUINES (James Albert, mgr.): Pittsburg, Pa., May 8-13.

COTTON'S DONKEY CIRCUS: New York city May 8-13.

COYLE AND WELLS: Savannah, Ga., May 1-13.

ELI PERKINS: Lexington Neb., May 8, Gothenburg 9.

PLINT, THE MESMERIST (L. J. Meacham, mgr.): Lincoln, Neb., May 8-10, Council Bluffs 22-27.

HOWORTH HIBERNICA: Brockton, Mass., May 9, New Bedford 10, Stoughton 11, Rockland 12, Plymouth 13.

KELLAR (Magician): Canandaigua, N. Y., May 9, Niagara Falls 10, Buffalo 11-13, Syracuse 15-17, Watertown 18, Utica 19, Binghamton 20, New York city 22—indefinite.

PROF. HERRMANN: New York city May 8-13.

PAWNEE BILL: Elmira, N. Y., May 18.

DATES AHEAD.

[Received too late for classification.]

A THUNDERBOLT (Alexander Leonard, mgr.): Manning, Ia., May 15, Carroll 16, Ida Grove 17, Mapleton 18, Correctionville 19, Cherokee 20, Storm Lake 22, Fonda 23, Fort Dodge 25, Perry 26, Coon Rapids 27.

DR. JEKYLL AND MR. HYDE (J. Frank Eline, mgr.): Derry, N. H., May 10, Plymouth 11, Woodsville 12, Barre, Vt., 13, St. Johnsbury 15, Littleton, N. H., 16, Lancaster 17, Groveton 18, Berlin 19, Gorham 20, Bethel, Me., 22, Norway 23, Brunswick 24, Waldboro 25, Thomaston 26, Belfast 27.

JEFFREYS LEWIS (Arthur C. Aiston, mgr.): Peoria, Ill., May 9, 10, Galesburg 11, La Salle 12, Streator 13, Chicago 15-20.

PROF. J. HART (Illusionist): Charlottsville, Va., May 8-10, Orange 11-13.

RICHARDS AND PRINGLE'S MINSTRELS: Helena, Mont., May 9, Marysville 10, Bozeman 11, Livingston 12, Mandan, N. D., 13, Bismarck 16, Jamestown 17, Fargo 18, Brainerd, Minn., 19, St. Cloud 20.

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" columns.

ATLANTIC, IOWA: Opera House, May 11-June 2.

COLUMBIA, S. C.: Opera House, May 15-week.

CANAL DOVER, OHIO: Big 4 Opera House, May 10-13.

COLUMBUS, KANS: Columbus Opera House, May.

EAST STROUDSBURG, PA: Academy of Music. May 8-22, June and July.

FAYETTEVILLE, ARK.: May.

FORT SCOTT, KANS.: Davidson Opera House, May 8-31.

GOUVERNEUR, N. Y.: Union Hall Opera House, May 10-18, 20-31, June 1-30.

GRAND RAPIDS, MICH.: Powers' Grand Opera House, May 23, 26-31.

LOCKPORT, N. Y.: Hodge Opera House, May 15-June 3.

MT. MORRIS, N. Y.: May 12-31.

ST. JOHNS, N. B.: St. Johns Opera House, May 11-20, June 5-23, July 31-August 5.

TROY, O.: Troy Opera House, May 10-22.

TYRONE, PA.: Academy of Music. May 11, 15, 16, 25-31.

WINCHESTER, KY.: Winchester Opera House, May 27.

MATTERS OF FACT.

Special attention is called to the advertisement in another part of THE MIRROR of E. J. Hassan's offer to let on royalty the play, One of the Finest, which has been very successful for seven years under his management. Mr. Hassan would have produced it for another season, but he finds that his time will be fully occupied with his new spectacular production of Rock of Ages. One of the Finest is fully equipped with printing, scenery, parts, etc. Mr. Hassan may be addressed at Silver Sands, New Haven, Conn.

H. D. Clark has purchased a large tract of ground at the rear of his old theatre, and upon it and the site of the old and successful house in Kansas City he is erecting a magnificent building more complete in detail than any other theatre in the entire Southwestern country. The money capacity of the house on the week is $12,500. A high-class opening attraction is wanted for the week of Sept. 4. Certainty, guarantee, or percentage. Write to or call at T. H. Winnett's booking office, 1,193 Broadway, New York.

Lottie Winnett has been engaged by Hugh Fay to originate a part in his new play, which will be produced soon.

Dan Mason has been rehearsing for the past week the new play which he and Dan Sully have written. The play was first produced at Providence, R. I., last night.

In the "street of nations" at the World's Fair in Chicago there will be found nothing more interesting than the Donegal Village erected by Mrs. Ernest Hart. It covers an area of 25,000 square feet. The entrance to the village is a replica of the St. Lawrence Gate at Drogheda, which dates back to the time of King John. Beyond this is disclosed a typical street of Irish cottages, which will be occupied by Donegal peasants engaged in spinning, lace-making, weaving, etc. The ruins of Donegal Castle, one of the most beautiful in Ireland, will be thrown across the village. This structure will include a faithful representation of the banquet hall, sixty by thirty feet, in which will be exhibited the industrial products of the village.

John G. Wilson, the author of A Society Fad, and Henry Widmer, the musical director of Daly's Theatre, have just completed a comic opera, exclusively American in character. Both gentlemen are well known. They have given to the work their best effort, and those who have been favored with readings are most sanguine in their predictions as to the success of the opera. Mr. A. Kaufmann is the business manager for Messrs. Wilson and Widmer.

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"One of the best leading men in the country."—*Minneapolis Times.*

"One of the best Benedicks our stage has seen."—*Cleveland Leader.*

"A powerful actor who divided the honors with the distinguished star."—*Chicago Globe.*

"The future should contain many successes for him."—*Minneapolis Journal.*

"He riveted attention. An admirable piece of acting throughout."—*St. Paul Pioneer Press.*

"Without doubt, the best Napoleon ever seen in America."—*Toledo Commercial.*

"He was magnificent in his part."—*Toledo Blade.*

"He lives the part and gives to it a desperate force and earnestness that is terrible."—*Indianapolis Journal.*

Mr. Hart's Napoleon is fitted to rank with the Beau Brummel of Richard Mansfield."—*Indianapolis Sun.*

"Fairly divided the honors of the evening with the star."—*Indianapolis Sentinel.*

"He came as near to the Napoleon of memory and tradition as is possible to any man."—*Washington Post.*

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"One of the most admirable Benedicks on the stage to-day."—*Omaha Bee.*

"Scored a distinct hit."—*Kansas City Journal.*

"Showed a strength of dramatic feeling and truth of impulse that carried the audience by storm."—*New York Recorder.*

"Plays his part extremely well."—*New York Commercial Advertiser.*

"Rightly shared the applause."—*New York Tribune.*

"Gave evidence of considerable force."—*New York Mirror.*

"An excellent performance."—*Dramatic News.*

"An actor of intelligence and energy he certainly shared with the star in the honors of the moment."—*Boston Herald.*

"Deserving of special mention for the excellence of his portrayal."—*Boston Traveller.*

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A. O. O. F.

The ANNUAL Meeting of EDWIN FORREST LODGE, NO. 2, A. O. O. F., will be held in the new lodge rooms, No. 16 West 27th Street, on Sunday, May 7, 1893, at 2 o'clock P. M. The annual reports will be read and the officers for the ensuing year will be elected. EDWIN KNOWLES, President.
LESTER GURNEY, Secretary.

SPECIAL.

THE FIRST ANNUAL BANQUET OF EDWIN FORREST LODGE, NO. 2, A. O. O. F. ACTORS' ORDER OF FRIENDSHIP, will be given at "THE ARENA," 39 West 31st Street, on Thursday, May 18, 1893, at 8 o'clock P. M. To be given in honor of Past President, LOUIS ALDRICH. The price has been placed at $2.50 a cover. Brethren who wish to be present will please communicate at once with

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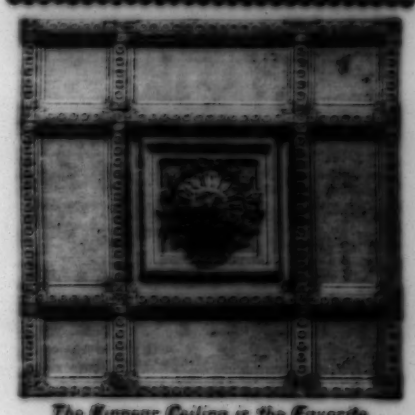

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Exercises commemorative of the Twelfth Anniversary of the Actors' Fund will be held on the same day at PALMER'S THEATRE, at 3 o'clock P. M.

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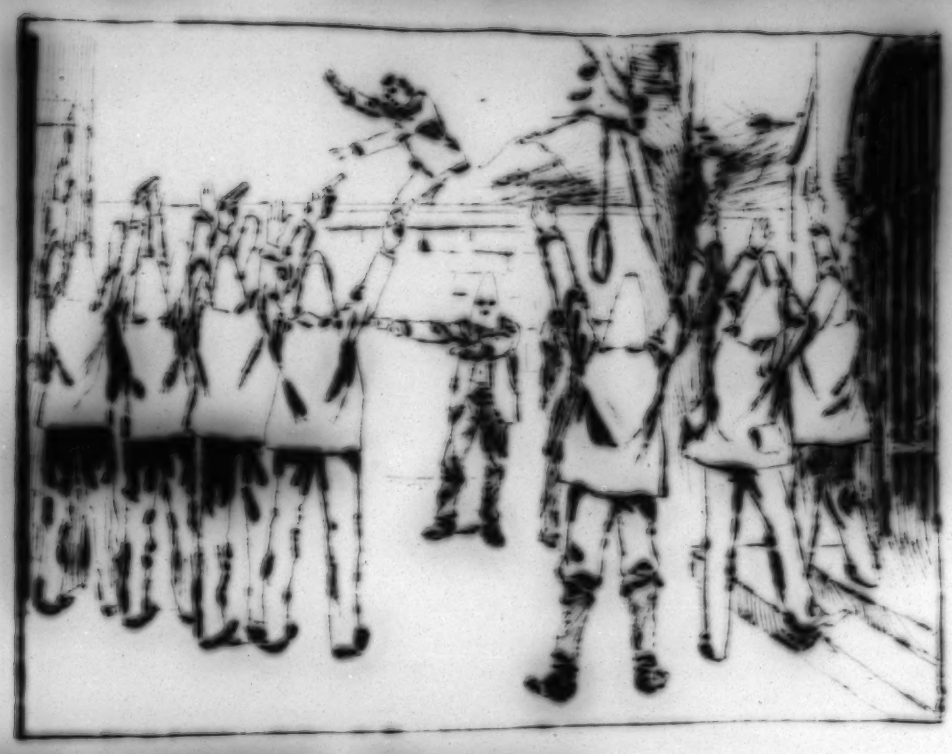

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